"ORDINARY PEOPLE"

by

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SECOND DRAFT: 9/21/79

FADE IN:

1 INT. HIGH SCHOOL AUDITORIUM (Scene will be reworked) 1

A chorus of twenty-five students.

2 LONG SHOT - FROM REAR OF AUDITORIUM 2

showing them on the stage in four rows. They face CAMERA, and a short, energetic man (Chorus DIRECTOR) faces them.

VOICES
Oh Motherland, we pledge to
thee
Head, heart and hand through the
years to be.

3 CLOSE SHOT - THE FACES OF THE CHORUS 3

CAMERA MOVES SLOWLY past them showing us these wonderful American faces, as they continue:

VOICES
Teach us to rule ourselves
always
Controlled and clean night and
day
That we may bring if need arise
No maimed or worthless sacrifice.

4 VIEW FROM THE REAR 4

Voices continue in background. We SEE the hidden truth of back pockets with combs and handkerchiefs, nervous hands, calm hands, hands touching. A foot scratches a calf; another leg is broken, in an autographed cast; half a sandwich and a Tab on the floor along with books and jackets and mufflers and running shoes and purses and doodled on notebooks, whose contents are perilously loose.

VOICES
Teach us delight in simple things,
And mirth that has no bitter
springs.

5 SHOT FROM FRONT - FAVORING CONRAD JARRETT 5

CONRAD is 17, with a strangely chopped haircut just beginning to lay flat. We are aware of JEANNINE, a very pretty girl, simple, in the row just below Conrad and to his left.

6 EXT. CHICAGO RAILROAD YARDS - NIGHT (6 O'CLOCK) 6

A commuter train pulling out of the yard. The dark iron and brick of Chicago in b.g.

7 INT. JARRETT HOUSE - TIGHT SHOT - BETH JARRETT - DAY 7

BETH (39) has the classic bone structure of the well-groomed, upper strata American family. CAMERA HOLDS ON her a moment as she looks down at something, then she turns away from CAMERA, sharply.

8 SHOT - REFRIGERATOR 8

Its door opens and we SEE in the cold, hard light that it is well-stocked and perfectly organized. Beth moves INTO FRAME and she slides a saran-covered bowl of fruit salad into its place. She closes the door.

9 WIDER SHOT - THE JARRETT KITCHEN 9

Neat as a pin. Beth moves to a pad of paper, makes a note (shopping list), then she moves to a chopping block and picks up a pile of neatly folded towels. She moves out of the kitchen. She's dressed casually, her figure is perfect. Her moves are graceful; controlled.

10 ANGLE ON STAIRWELL 10

Beth moves up steps with the towels in hand. At the landing is a small window, the sun streaming in. A plant on a stand in front of it. Beth stops at the plant. Looks at it. Turns it oh so slightly, studies its position, then continues up the steps.

11 INT. SECOND FLOOR CORRIDOR 11

Beth moves through, passing closed doors to two rooms before reaching the entrance to master bedroom.

12 INT. MASTER BEDROOM 12

Beth moves into bathroom, disappearing for a moment with the towels, then reappearing without them.

13 NEW ANGLE 13

Beth moves toward her closet. Opens sliding door. Reaches for one of a few tennis dresses, then stops, remembering something, turns away.

14 SHOT - BETH 14

as she moves to a small antique desk in a corner of the room. She takes a pretty pencil out of a box filled with pretty pencils and makes a note on a pad. Then moves away.

15 CLOSE SHOT - THE NOTE 15

it reads:

"Add Thompsons to Xmas list."

16 SHOT - BETH 16

at the closet. She is taking out the tennis dress.. Suddenly, she hears something from downstairs. A door opening, closing... closes it quietly.

17 INT. COMMUTER TRAIN 17

as it moves. Coach car. Businessmen for the most part. Briefcases, evening papers. CALVIN JARRETT, 40, moves down the aisle. A decent-looking, middle-class businessman. Intelligent. Friendly. He sees a familiar face. A woman, a contemporary. MITZI. With a load of packages.

CALVIN
Mitzi.

MITZI
Calvin

CALVIN
How is everything?

MITZI
Fine, just fine.

CALVIN
How's Bart? How was your summer?

MITZI
We went to Mulinere. Jeep managed to break her arm. We're moving next month.

CALVIN
Where are you moving?

MITZI
Over by Westland. You'll have to bring Beth, how's her tennis?

CALVIN
The usual.

MITZI
Please give her my best.

CALVIN
I will, and say hello to Bart.

MITZI
You look wonderful.

CALVIN
Sorry about Jeep's arm.

(CONTINUED)

17 CONTINUED: 17

MITZI
Oh, I know, I wonder if kids are worth it half the time.

She stops short. They look at each other. She feels awkward.

CALVIN
I know. Take care.

Calvin turns away.

MITZI
Calvin.

Calvin turns back.

MITZI
We're sorry about everything.

CALVIN
(compassion for her; his warm smile)
Thanks, Mitzi.

He moves on. Finally sitting with a group of men ready to play cards. Businessmen. Old train pals. The seats turned to face each other. One man deals cards, a large Schlitz sign laid across their knees serves as a table. It's been going on for years. Calvin picks up his cards.

As overheard:

1ST MAN
I have to get new tires this weekend.

2ND MAN
Do you go to Sam Ovoe?

1ST MAN
No, I've never tried him. Can I get a good deal?

18 EXT. THE COMMUTER ON THE MOVE - DAY 18

Passing places easier to live in than Chicago.

19 EXT. TENNIS COURT - BETH 19

as she bounces the ball. Looks at her opponent. Looks up, throws up the ball, ready to serve.

20 EXT. PLAYHOUSE THEATRE - NIGHT 20

A local theatre group's marquee reads:

"HIGH OUTPUT" - A NEW FARCE BY ERIC REYNOLDS

The show is just letting out. Theatregoers wander onto the street.

21 FAVOR CALVIN AND BETH 21

with another couple, BRYCE and RUTH. They are moving down the sidewalk. Calvin and Beth hold hands.

CALVIN
Did we like it?

BETH
I loved it. I thought Bev Walsh was wonderful.

RUTH
I liked them all, I think.

BRYCE
(yawning)
It was funny, it was a comedy, wasn't it? Essentially?

RUTH
Although, let's face it, Clyde Banner is getting fat, he should never turn profile.

CALVIN
Most of us shouldn't turn profile.

22 INT. BAR 22

A sort of overdressed bar, with beams and a piano player and lamps that are turkeys. They are at the bar. The women in one conversation, the men in another, the men are tired.

BETH
Somehow the concept of that character wasn't... well, she wouldn't have been that clever.

NANCY
You're right, she was too clever, she wouldn't have done that, would she?

(CONTINUED)

22 CONTINUED: 22

RAY
Hey, I ran into Billy White. Bob McClean's having Coles & Johnson.

CALVIN
Where's he going?

RAY
He doesn't know.

CALVIN
Jesus!

BETH
(leaning to Calvin)
Except this one can't tell you what happened, he fell fast asleep.

CALVIN
No, I didn't, I was thinking.

BETH
You were snoring.

CALVIN
There's something I wanted to tell you, now I can't remember.

NANCY
I know what I wanted to tell you. The Robinsons' house is going to be thirteen thousand square feet.

CALVIN
(yawning)
Feet?

RAY
Thirteen thousand square feet, I've gotta see it.

NANCY
As Bryce gets older he likes to see everybody's house.

RAY
It's not worth anything.

CALVIN
How many fireplaces?

(CONTINUED)

22 CONTINUED: (2) 22

NANCY
How can you say it's not worth anything?

RAY
Because I know Andy Robinson never made a good investment in his life. He sure never put me onto one.

NANCY
(to bartender)
Do you have any peanuts?

23 INT. BLUE CUTLASS - CALVIN AND BETH 23

Calvin driving. Beth's head back, eyes closed.

24 SERIES OF SHOTS 24

as they drive home. We can INSPECT them in this car. Their hands, jewelry, clothes. Lined faces at the end of a day.

CALVIN'S VOICE
How about that?

BETH'S VOICE
What?

CALVIN'S VOICE
Bob McClean's out of a job.

The car stops at a read light. Calvin looks at Beth. Leans over and kisses her cheek. She smiles, eyes still closed, kisses her fingertips and touches them to Calvin's face.

25 INT. GARAGE 25

The door is closing. The Cutlass turns off its engine.

26 INT. KITCHEN - NIGHT 26

Beth is at the counter.

27 TIGHT ON PAD OF PAPER 27

A shopping list. She is adding the word "mayonnaise."

28 SHOT - A KEY IN A LOCK 28

It turns. Then a SERIES OF OTHER LOCKS are turned as the house is closed for the night.

29 SHOT - THE ALARM SYSTEM 29

being turned on. Another bolt is secured. Then still another.

30 INT. STAIRWAY/CORRIDOR 30

Beth moving up steps. She moves directly to her bedroom at end of hall.

31 NEW ANGLE - STAIRWAY 31

Calvin moves up. He moves through the hallway, sees Conrad's light on.

32 SHOT - CALVIN AT CONRAD'S DOOR 32

He taps on the door. No answer. He turns the knob, looks in. We can SEE Conrad sitting on the side of the bed. Looks at Calvin. No expression.

CALVIN
Y'okay?

CONRAD
Yeah.

CALVIN
Trouble sleeping?

CONRAD
Uh uh.

CALVIN
Y'sure?

Conrad nods.

CALVIN
Were you sleeping?

CONRAD
Uh huh.

CALVIN
(taps his head)
Midnight oil?

Conrad smiles. Nods.

CALVIN
Get some sleep.

He closes the door. Waits. Then he opens it again, looks in again.

(CONTINUED)

32 CONTINUED: 32

CALVIN
Have you thought about calling that doctor?

CONRAD
No.

CALVIN
The month's up... I think we should stick to the plan.

CONRAD
The plan was if I needed to call him.

CALVIN
Okay. Don't worry about it. Go to sleep. By the way, I'm working on those Michigan State tickets.

He winks as he clicks his tongue in his cheek and leaves, closes door.

33 INT. CONRAD'S ROOM 33

ON Conrad as he sits. His breathing is deeper, as we MOVE CLOSER. Perspiration. He reaches and turns out his light. Remains on side of bed.

34 INT. HALLWAY 34

Calvin moving slowly toward the master bedroom.

35 INT. MASTER BEDROOM 35

Beth is already in bed, on her side. For all we can SEE, asleep. Her light is off. Calvin's bedlight is on. Calvin moves closer. Looks at her. Starts to take off his shirt.

36 INT. CONRAD'S ROOM 36

Conrad, in silhouette, sitting on side of bed.

37 INT. MASTER BEDROOM 37

Calvin, in pajama bottoms getting into bed. He turns off his bedlight, moves next to Beth. Close against her. She turns over, extends her arms and they embrace. Kiss. They'll make love.

38 EXT. JARRETT DRIVEWAY - DAY (MORNING) 38

A newspaper hits the driveway with a resounding swack.

39 SHOT - BREAKFAST TABLE 39

from directly above. It is set -- the last of three glasses of orange juice is being put on the brightly laid table.

40 INT. KITCHEN 40

Beth making French toast. Calvin at the table reading the morning paper.

CALVIN
(re paper)
Look at these people, everybody I grew up with is in the paper these days. Joey Georgella, new football coach for Trinity. Did you check with Jane Olds about the Michigan State tickets?

BETH
(putting French toast on plate)
She'll talk to John about it. Where's Connie, this'll get cold.

CALVIN
(calls)
Con?

41 INT. CONRAD'S BEDROOM 41

He is still on the bed. Perspiring. Frightened.

CALVIN'S VOICE
Connie?

He's extremely anxious. He doesn't answer. A few moments go by.

CALVIN'S VOICE
(closer)
Conrad?

CONRAD
(sits up; then, quickly)
Right. I'll be there.

He sits on the side of the bed. Stands up. He's unsure. Takes a deep breath. Moves to door. Opens it. Turns back, takes some books from his desk. Looks in the mirror. Pushes his cropped hair down. Moves out of the room. Bumps his hip against door.

42 SHOT - STAIRWAY 42

Conrad moving down. Now he's "cheerful"... "perfect."

43 INT. KITCHEN 43

Calvin eating French toast, drinking his coffee. Conrad enters. He works to appear normal.

CALVIN
(with gusto)
Here he is.

CONRAD
'Morning.

BETH
(big smile)
'Morning.

CALVIN
Did you sleep?

CONRAD
(energetic)
Yeah.

CALVIN
Hungry?

CONRAD
Hungry?... Uhm...

Beth is putting French toast in front of Conrad. He looks at plate.

BETH
It's French toast.

CONRAD
Uh-huh.

BETH
It's your favorite.

CALVIN
Breakfast, pal, remember? Main meal? Energy? C'mon, get some pounds on.

CONRAD
Why? I'm in chorus.

CALVIN
You're a swimmer.

CONRAD
Yeah...
(shrugs)
... But I'm not hungry.

43 CONTINUED: 43

BETH
If you're not hungry, you're not hungry...

Beth takes the plate and moves to the sink with it.

CALVIN
Wait a minute, he'll eat it.
(big grin)
Con! It's French-toast!

Beth scrapes the toast into the garbage disposal.

BETH
There's fresh fruit for you when you get home from school, Conrad.

She turns on the disposal.

CALVIN
(big grin)
What're you doing?

BETH
Can't save French toast.
(looks at clock)
Uh oh, I have to go. We're playing at nine.

She reaches over and turns off the disposal.

BETH
Honey, would you call Mr. Hermann about the shutters? I can't get anywhere with him.

She exits.

CALVIN
(calls after her)
You have to charm Mr. Hermann. Did you charm him?
(to Conrad)
She never likes to charm Mr. Hermann.

Silence. Conrad and Calvin remain at the table. Conrad looking at the book, drinking his orange juice.

CALVIN
You have to eat. We just want you to keep getting stronger, put on a few pounds.

(CONTINUED)

43 CONTINUED: (2) 43

CONRAD
Dad, I'm not hungry.

CALVIN
(watches him)
You feel okay?

CONRAD
I'm fine.

He goes back to reading, holding the glass in one hand.

CALVIN
What is it, a quiz?

CONRAD
Book report.

CALVIN
What book?

CONRAD
'Jude the Obscure.'

CALVIN
How is it?

CONRAD
(hesitates; a shrug)
Obscure.

He finishes the juice, looks at the clock, closes the book, gets up.

CONRAD
(continuing)
Gotta go, Lazenby's picking me up.

CALVIN
Oh! Great!

CONRAD
(moving away)
Why's it great?

He exits the kitchen.

CALVIN
(calling)
Just don't see Lazenby around anymore. I miss the old gang...
(MORE)

(CONTINUED)

43 CONTINUED: (3) 43

CALVIN (CONT'D)
(calling louder)
... Why don't you bring them around? Phil and Don and Dick Van Buren. We'll do a little touch ball on the lawn.

CONRAD
See you later.

Calvin remains alone at the table. Silence. Then he gets up, paper in hand.

CALVIN
(calling again)
Oh, Con?

We HEAR the FRONT DOOR CLOSE. Calvin stays in the kitchen.

44 EXT. JARRETT HOUSE 44

Conrad is standing at the corner of the house, near some shrubs, all but hidden by them. He is stiff.

45 HIS POV - A RED DATSUN STATION WAGON 45

moving down the street. Its HORN BEEPS a few times as it slows down in front of Conrad's house. In it are three teenagers: LAZENBY, STILLMAN and VAN BUREN. Lazenby is driving. Stillman in front seat next to him.

46 BACK TO CONRAD 46

He looks O.S., but doesn't move.

47 ANGLE ON CAR 47

Stillman sticks his head out the window and shouts.

STILLMAN
Let's go, Jarrett, we're late.

48 INT. DATSUN STATION WAGON - MOVING 48

Conrad and Van Buren in back. Van Buren smokes a cigarette. Conrad is reading. The RADIO is loud. Stillman nervously keeps changing stations. There is great tension in the car, and books and looseleaf notebooks and a basketball and old wrappers and a paper bag or two.

(CONTINUED)

48 CONTINUED: 48

STILLMAN
We're late because little Dickie's mom had to pack his lunch.

VAN BUREN
Two minutes! Christ, you were late when you got to my house! And I was up all night killin' myself over this poly-sci exam.

STILLMAN
The guy wants a goddamn personal analysis of it all. How do you make sense out of the crap?

LAZENBY
You read the 'crap,' Stillman.

VAN BUREN
Tell us about it.

STILLMAN
Get a sense of reality, will you, Lazenby? We swim our asses off every friggin' day. When are we supposed to study?
(looks back at Conrad)
What're you reading, Jarrett?

CONRAD
Hardy.

VAN BUREN
Junior English?

STILLMAN
You got all junior classes this year? They wouldn't pass you on anything?

LAZENBY
They don't pass you on breathing in that dump if you haven't taken the final. You know that, Stillman.

Stillman continues to switch radio stations.

VAN BUREN
Stillman, will you quit screwing around with the dial, get something and leave it.

Stillman turns UP the VOLUME. The pressure grows in Conrad. We HEAR a TRAIN. The car stops.

49 SHOT - COMMUTER TRAIN - THROUGH WINDSHIELD 49

passing in FRONT OF CAMERA. It is jolting to us.

50 SHOT - CEMETERY GATES - POV FROM CAR 50

moving toward gates.

51 SHOT - BACK TO COMMUTER TRAIN 51

It passes. Not it's the VIEW of the road ahead.

52 EXT. HIGH SCHOOL - DAY 52

Lazenby's car drives into the parking lot. Jeannine Pratt is moving toward the school building. She is very attractive. But more than that.

53 INT. CAR 53

Stillman reacts to Jeannine.

STILLMAN
Hey, there's Pratt, lemme out. I need a jump.

They all look.

54 THEIR POV - JEANNINE 54

55 BACK TO SCENE 55

as they all stare out.

VAN BUREN
Look at that hair.

LAZENBY
No dirty crap out the window, okay?

STILLMAN
<u>That</u>, Jarrett, is what is called ... '<u>a very provocative ass</u>.'

56 INT./EXT. SCHOOL ENTRANCE 56

Conrad moving into the doorway. He is swallowed up into the rush of students. A BELL RINGS. They all move faster and Conrad moves with them.

57 INT. CORRIDOR 57

Conrad at his locker. He opens it, looks in, if for no other reason than to keep himself out of the crowd.

58 INT. CLASSROOM - CONRAD, MISS MELLON, STUDENTS 58

MISS MELLON
Conrad, what's your theory on Jude Frawley?

CONRAD
What?

MISS MELLON
(smiles)
Do you think he was powerless in the grip of circumstances, or could he have helped himself?

CONRAD
I don't know... powerless?... I guess he thought he was.

He looks blankly back at her. Then from JOEL, a student on the other side of the room.

JOEL
He was a jerk, he was all hung up on what was the moral thing to do, it didn't make any sense.

MISS MELLON
(attention on Joel)
That's too easy, Joel.

Conrad breathes easier... for the moment.

59 INT. CLASSROOM - LATER 59

It is empty now except for Miss Mellon and Conrad. She is standing with him at the door.

MISS MELLON
I don't want you to feel pressured about this report. Do you want an extension?

CONRAD
No. I'll get it done.

He backs out the door.

MISS MELLON
You're sure? There's no need to push yourself.

CONRAD
(out the door)
No, I'm fine. I'll get it done.

60 INT. CORRIDOR - CONRAD 60

moving quickly away.

61 EXT. SCHOOL PLAYING FIELD 61

Conrad sits alone in the bleachers, eating his lunch, head lowered. He's taken only a bite of his sandwich.

62 INT. GYMNASIUM LOCKER ROOM - PHONE BOOTH - CONRAD 62

on telephone. Speaks softly.

BERGER'S VOICE
Hello...?

CONRAD
Doctor Berger?

BERGER'S VOICE
Yes?

CONRAD
This is Conrad Jarrett, Doctor Crawford at Hillsboro Hospital gave me your number.

BERGER'S VOICE
I'm with a patient now. Can you call me back at 2:15?

CONRAD
I don't think I'll be free.

BERGER'S VOICE
Then give me your number. I'll call you tonight... Hello?

CONRAD
That's all right, I'll try and call you back again, sorry, thanks.

He hangs up. Stands there.

63 INT. TENNIS COURT - DAY 63

A game in progress. Beth and her OPPONENT. They are in the middle of a very long volley. And it continues now. Beth controls the game. She is a strong and intelligent player.

64 CLOSE SHOT - HER OPPONENT 64

A difficult return.

65 SHOT - BETH'S RETURN 65

Beth clenches her teeth as she smashes the ball back across the net.

VOICE FROM THE NET
Hooooo! Whaaaa!

Beth's face registers determination as she hits the ball.

OPPONENT'S VOICE
Beautiful.

Beth's face relaxes. Softens to her genial, attractive smile. She moves to a towel. She is "perfect." Picks up towel, but doesn't use it.

66 INT. SWIMMING POOL 66

Four swimmers dive into the pool. One of them is Conrad and, as the boys race, Conrad is behind two of them.

67 SHOT - THE COACH 67

watching the swimmers.

68 SHOT - CONRAD 68

reaches end of lane.

69 SHOT - COACH 69

COACH
(pressuring)
Push off! Jarrett! Push off!

CAMERA MOVES TO Conrad turning. He pushes off.

70 INT. SCHOOL CORRIDOR - CONRAD 70

He slams his locker door. Locks it.

CUT TO:

71 INT. JARRETT HOUSE DINING ROOM - CONRAD, BETH, CALVIN 71

eating dinner.

BETH
Fish too dry?

CALVIN
It's not too dry.

(CONTINUED)

71 CONTINUED: 71

BETH
They have a new mechanic at C&S.

CONRAD
What happened to little Harry?

BETH
I don't know. I think he found a job in Skokie. But this new man is so awkward. Connie is that shirt ripped? Leave it on a bench in the hall.

CALVIN
(to Conrad)
That girl at the hospital? The one you apinted with. Didn't she live is Skokie? What was her name?

Beth stands up, starts to clear.

CONRAD
Uh-huh. Karen.

BETH
(heads for kitchen)
Conrad, you want me so sign you up for the round robin at the club?

CONRAD
I haven't played in a year.

BETH
Maybe it's time to start.

72 INT. KITCHEN 72

Beth taking the cheesecake from the refrigerator.

BETH
(calling out)
Also, Calvin, we have to go to the Murrays on Saturday night. I couldn't get out of it.

73 EXT. HARRET HOUSE - NIGHT 73

BETH (O.S.)
Saturday's Clark's birthday. I bought him that book on French wine.

CALVIN (O.S.)
Please, not the Murrays.

BETH (O.S.)
We didn't go last time.

CALVIN (O.S.)
Yeah, wasn't it fun?

HOLD ON the house. Silence. A blue TV light appears in one window.

74 INT. BETH'S BATHROOM - NIGHT 74

She's in her nightgown and robe. Her hair is tied back. She is splashing water on her face, gently, leaning over her marble sink. Then she dries her face and the ritual takes her to the jar of cream, her fingers are in it to take just a small amount, carefully, as if her hands are on a television commercial. She spreads the cream on her face and, delicately, rubs it in.

75 SHOT - CALVIN 75

in the den. A drink in his hand. Watching television. He reaches to his gut. Grabs it. Squeezes the excess. His eyes remaining on the television. He lets go of the gut. His eyes begin to droop. Yawns.

76 EXT. HOUSE - DAWN 76

The early light glows on it. Suddenly we HEAR a series of strange NOISES, SOUNDS of TERROR, waking out of a dream.

77 INT. CONRAD'S BEDROOM - TIGHT ON CONRAD - MORNING 77

Conrad turning in his bed.

CONRAD
(simply)
Buck?

He sits up. Lost again. Afraid again.

78 EXT. OFFICE BUILDING - ANGLE ON CONRAD - DAY 78

looking up at the legend above the archway of this old, weathered edifice. The barely legible engraved letters read:

EVANSTON PROFESSIONAL BUILDING

Conrad enters.

79 INT. OFFICE BUILDING 79

Narrow and musty. Conrad looks at a directory. Stuck between the directory and the wall is a small white business card reading: "I LOVE YOU. IS THIS OKAY. JESUS C."

He pushes the button for the elevator. He waits. Looking around. No one there. The elevator door opens and an old CPA walks out with a binder of papers. Conrad gets in the elevator.

80 INT. ELEVATOR 80

He looks at the buttons. Sees the names "BERGER/ROSS-MAN" next to one of the buttons. He pushes the button. The elevator door closes slowly like some mouth ready to shut and swallow. As the elevator ascends, Conrad makes faces. Grunts. The elevator stops with a jolt. He moves out into a small outer office.

81 OUTER OFFICE 81

Two doors. Two buzzers. He pushes one of the buzzers. Stands facing the door. The other door opens. A large, rather badly dressed, large-bellied man appears. He is T.C. BERGER, M.D. Late 40's.

BERGER
It's okay. They all do it.

Conrad stares at this guy with sandals and short socks and Gap pants that are too short, a shirt and old sweater, glasses, bitten nails.

BERGER
Jarrett?

CONRAD
Yeah.

BERGER
Come in, come in.

Conrad enters the office, Berger moves in behind him, closing the door.

82 INT. BERGER'S OFFICE 82

Very used. Big desk in corner of a pretty good-sized room. Window shades and blinds. Pictures on the walls. Berger at a table with a drawer open, getting two packets of cigarettes from a carton of Salems.

BERGER
Sit down.

Conrad sits in the chair, studies the place; old, dusty piece of sculpture in the corner. Somebody Berger loves made it, otherwise no one would have it.

BERGER
Have trouble finding the place?

CONRAD
Nope... not yet.

Berger turns. Thinks about that one, moves to his chair with gum, cigarettes, and matches. He sits in a well-used chair. Large though he is, there's something graceful about him. he picks up a small filing box next to a telephone and some "Old Spice" shaving lotion, Vitamin C and a pile of envelopes.

BERGER
(searching file)
Jarrett... Jarrett...

(CONTINUED)

82 CONTINUED: 82

He finds the card, looks at it, then looks at Conrad.

BERGER
How long since you left the hospital?

CONRAD
A month and a half.

BERGER
Feeling depressed?

CONRAD
No.

BERGER
Onstage?

CONRAD
Pardon me?

BERGER
People nervous? Treat you like you're a dangerous character?

CONRAD
Yeah, I guess they do, a little.

BERGER
Are you?

CONRAD
I don't know.

Conrad nods. Stares at this guy, looks around the office. Berger stares at him. Conrad looks back. Berger's eyes are piercing, yet very warm. Finally:

BERGER
How long were you in the hospital?

CONRAD
Four months.

BERGER
What did you do?

CONRAD
I tried to off myself.
(indicates card)
Isn't it down there?

BERGER
It doesn't say what your method was.

(CONTINUED)

82 CONTINUED: (2) 82

CONRAD
(hesitates; then)
Gillette Super-Blue.

BERGER
How does it feel to be home? Everybody glad to see you?

CONRAD
Yeah. Sure.

BERGER
Your friends, everything okay with them?

CONRAD
Sure.

BERGER
Well... things sound pretty good. So why're you here?

CONRAD
I'd like to be more in control, I guess.

BERGER
Why?

CONRAD
So people can quit worrying about me.

BERGER
Who's worrying about you?

CONRAD
My father, mostly. This is his idea.

BERGER
How about your mother, isn't she worried?

CONRAD
I don't know. Look, you're a friend of Dr. Crawford's you're probably okay, but I'll be straight with you. I already don't like it here.

BERGER
Why?

(CONTINUED)

82 CONTINUED: (3) 82

CONRAD
I don't know. I don't know.

BERGER
As long as you're straight.

CONRAD
What do you know about me? Have you talked to Crawford?

BERGER
He called me on the phone. He told me your name. Told me to look for you. Said you had a brother who died. Boat accident, wasn't it?

CONRAD
Right.

Conrad looks toward the window. Then at the strange sculpture. Then he turns back to Berger.

BERGER
Want to tell me about him?

CONRAD
We were sailing on the lake. He drowned.

BERGER
When?

CONRAD
Two summers ago.

He stops. Looks at some bookshelves. Packed tight, not neat like Beth's.

BERGER
I suppose you and Crawford talked it over in the hospital?

CONRAD
Yeah. A lot.

BERGER
How did that go?

CONRAD
It didn't change anything.

BERGER
What do you want to change?

(CONTINUED)

82 CONTINUED: (4) 82

CONRAD
I told you, I want to be in control.

BERGER
Why?

CONRAD
I told you. So people can quit worrying about me.

BERGER
Well, I'll tell you. I'll be straight with you, okay?

CONRAD
Sure.

BERGER
I'm not big on control. But it's your money.

CONRAD
So to speak.

BERGER
So to speak. Yeah.
(reaches for an appointment book)
How's Tuesdays and Fridays? Same time.

CONRAD
Twice a week?

BERGER
Control is a tough nut.

CONRAD
I've got swim practice every night.

BERGER
Hmmm. That's a problem. How do we solve it?

Uncomfortable silence. The ball in Conrad's lap. Then:

CONRAD
I guess I'd have to skip practice twice a week. That's not easy.

There's a long wait. Then, finally:

BERGER
It's up to you.

(CONTINUED)

82 CONTINUED: (5) 82

Silence. Conrad very tense.

CONRAD
I don't like being here. I have to tell you, I don't like being here.

83 ANGLE INTO DRAWER 83

We SEE three napkin rings. Beth's hand reaches in and one by one puts three napkins in silver rings back into drawer. We can SEE Beth's narrow wedding band and her small diamond engagement ring. The drawer is closed.

84 INT. DINING ROOM - LONG SHOT - CONRAD, CALVIN, BETH 84

Calvin and Conrad seated at the dining table. Beth in kitchen in b.g. Their voices carry just enough for us to overhear.

CALVIN
I saw Mort Swane. His sister died.

BETH
The one from Idaho?

CALVIN
The one with the restaurant.

BETH
Did she die in Idaho?

CALVIN
I guess so. Why?

BETH
He said she was always traveling. I wondered if she died in Idaho.

CALVIN
I don't know. Maybe she died in Idaho.
(laughs)
Maybe Kansas City.

Beth turns ON DISHWASHER.

CONRAD
I went to see Doctor Berger.

(CONTINUED)

84 CONTINUED: 84

CALVIN
Berger! Really? Well! Good! You didn't say anything. Good.

CONRAD
I went.

CALVIN
Good. When?

CONRAD
Today.

BETH
(moving to dining room door)
I didn't know you made an appointment.

CALVIN
So how'd it go?

CONRAD
If it's too much money, I don't have to go, it's not really necessary --

CALVIN
Don't worry about the money, it's okay.

CONRADO
It's fifty dollars an hour. Twice a week.

CALVIN
(a beat, but:)
It's okay. And it is necessary. What did you talk about?

CONRAD
Not much. Just... bull.

BETH
C'mon, Conrad, you don't have to talk that way.

Conrad reacts to Beth. Tenses slightly. Beth goes back into kitchen. Goes to sink, pours glass of water.

CALVIN
What about your schedule? Will that be all right?

(CONTINUED)

84 CONTINUED: (2) 84

CONRAD
It'll cut into swim practice.

BETH
Where's his office?

CONRAD
Highland Park.

HOLD ON three of them. SOUND of DISHWASHER in background.

85 INT. DEN - NIGHT 85

It's Halloween and during the course of the following conversation, the DOORBELL will be RUNG SEVERAL TIMES by costumed trick or treaters.

BETH
London would be like something out of Dickens. We've never done that. Christmas in London.

CALVIN
Maybe we shouldn't plan to go away.

BETH
But we talked about it. We decided on it.

CALVIN
I know. But the more I talk about it, the more it seems the timing isn't right.

BETH
We've never worried about timing. Timing takes care of itself. That's what timing is. It's time we got back to normal. We've always gone away for Christmas. I think Connie needs to get away as much as we do. It would be good for him.

CALVIN
He's just starting with this doctor.

BETH
So he'll miss three weeks.

(CONTINUED)

85 CONTINUED: 85

CALVIN
But why interrupt it.

BETH
So we can all relax. We all need to, y'know.

CALVIN
Yeah, but... If he doesn't begin this now, he might change his mind.

BETH
He's not going to change his mind.

CALVIN
We can barely get him out of the house. How do you expect to get him to London?

BETH
Just like people always get other people to do things they think they don't want to do.

CALVIN
(turns to her, smiles)
What did you ever get me to do I didn't want to do?

BETH
Buy this house, which you like very much.

CALVIN
I liked this house the day we moved in, you know that. I was just a little mortgage shy.

BETH
Well, it worked out, didn't it?

CALVIN
Mmm-hmm.

BETH
Well, so will London.

CALVIN
What did I ever get you to do you didn't want to do?

BETH
Cut down the elm trees.

(CONTINUED)

85 CONTINUED: (2) 85

CALVIN
They were sick.

BETH
They didn't look sick. I still believe they could've been saved. I've heard of sick trees that don't die. I just have more faith than you, Calvin. But then maybe faith is harder for orphans.
(she kisses his forehead)
So have some faith in me.

CALVIN
(softly)
I do have faith in you. And I want to go, too. But I just know it isn't the right time now. We can go in the spring. Anywhere you want... Why don't you put your faith... into my instincts?

He holds her. She doesn't move. And there's no reply.

86 INT. SWIMMING POOL - CLOSE SHOT 86

Arms churning in the water. A race.

87 CLOSE SHOT - COACH 87

shouting.

COACH
Bring that left arm up straight, Genthe. I don't want to tell you again.

88 ANGLE ON COACH AND CONRAD 88

The Coach standing at the side of the pool facing the swimmers. Conrad stands in front of the Coach with his back to the swimmers. He's in a bathing suit. He's wet and shivering. The Coach watches the race. Then he looks at Conrad, whose teeth are chattering.

COACH
This is what I see. I see you yawning.
(MORE)

(CONTINUED)

88 CONTINUED: 88

COACH (CONT'D)
I see you come late. I see you not having fun out there. Are you getting enough sleep?

CONRAD
Yes.

COACH
Are you having fun out there?

CONRAD
Fun?

COACH
The point is lost if it's not fun anymore... Right?

CONRAD
I guess.

COACH
You guess.
(calling out)
Dickson, head down, keep that head down.

He watches for a few moments, then turns again to Conrad.

COACH
You on medication, Jarrett? Tranquilizers? Anything?

CONRAD
No.

COACH
Did I ask you before if they gave you shock out there?

CONRAD
Yeah.

COACH
Yeah, what?

CONRAD
(lowering his eyes)
Yeah, you asked me before. Yeah, they did.

(CONTINUED)

88 CONTINUED: (2) 88

The Coach stares at Conrad, then shakes his head, clicks his tongue in disapproval. Finally:

COACH
(short pause; then, looking off)
Don't look at us, Lazenby! Get your ass in the water! Look at the bottom of the pool. Jarrett, I'm no doctor, but I would never've let them shoot electricity in my head.

89 INT. SCHOOL CORRIDOR - LAZENBY, STILLMAN, VAN BUREN, CONRAD - MOVING 89

VAN BUREN
Salan's a damn, picky bastard. He drives me nuts.

STILLMAN
Everything drives you nuts, the day is not complete without Van Buren telling everybody what a fucked-up state the world's in, right? What do you think, Jarrett? Danoff and Edge look pretty good, huh?

CONRAD
They look very good.

VAN BUREN
Salan giving you a hard time?

LAZENBY
He gives everybody a hard time.

They have stopped near a student bulletin board. GAIL NOONAN and Jeannine come INTO FOCUS. They move toward the bulletin board. Gail is about to tack something on the board.

GAIL
Hi, Con.

CONRAD
Hi.

(CONTINUED)

89 CONTINUED: 89

GAIL
(looking for space for her 3 by 5 card)
You guys don't need a clarinet, do you?

STILLMAN
Yeah, Van Buren wants to play clarinet, don't you, Van Buren?

VAN BUREN
Who's selling it?

GAIL
(finds a spot)
My brother. He needs a motorcycle.

FAVOR Conrad. Jeannine has stopped near him. She catches his eye.

JEANNINE
I think I stand in front of you when we sing.

CONRAD
You do, I do? Is that you?

JEANNINE
You have a lot of energy.

CONRAD
I do?

GAIL
(ready to go now)
C'mon, let's go.

JEANNINE
My name's Jeannine Pratt.

CONRAD
Oh, uhhh...

Hesitates.

GAIL
You're 'Conrad Jarrett,' Conrad.

CONRAD
(snaps his fingers)
Right! Thanks!

(CONTINUED)

89 CONTINUED: (2) 89

JEANNINE
'Bye.

CONRAD
Yeah. See ya.

Gail and Jeannine move off. Conrad watches them go.

90 CLOSE ON CONRAD 90

looking O.S., Stillman INTO FRAME.

STILLMAN
(looking off)
Hey. How 'bout that. Maybe you'll score.

91 EXT. JARRETT HOUSE - LONG SHOT - AFTERNOON 91

Beth's car pulls into the driveway. MUSIC on RADIO. She listens to the end. Turns off ignition. She sits. Tired.

92 INT. JARRETT HOUSE 92

Beth slowly climbing stairs, purse over shoulder, carries a package. She goes into Conrad's room and leaves the package containing a new sweater on his bed. She winces at the mess. She closes door. She moves down hallway, stops outside Buck's room. Looks at door. Then walks to her room. Stops. Turns back. Goes to closed door. Opens it. Looks inside and after some time she walks slowly in.

93 INT. BUCK'S ROOM 93

Beth stands in the middle. It is neat. Books, pictures, pennants are still there. She sits on the edge of the bed. Closes her eyes.

Conrad suddenly appears in doorway. Beth opens her eyes. Sharply draws in her breath.

CONRAD
I'm sorry.

BETH
(sharp)
Don't do that!

CONRAD
I'm sorry.

(CONTINUED)

93 CONTINUED: 93

BETH
(gets up)
I didn't think you were here.

CONRAD
I'm sorry. I just got in. I didn't know you were here.

BETH
I didn't play golf. It's too cold.

CONRAD
How was your golf game?

BETH
I didn't play.

CONRAD
It did get colder today.

BETH
No. I mean for the year it's colder.

CONRAD
Yeah.

Beth moves out of room. Closes the bedroom door.

94 INT. CORRIDOR 94

BETH
Weren't you swimming?

CONRAD
Uh-huh. Sorry I scared you.

BETH
(turns, moves toward the bedroom)
How'd it go?

CONRAD
Good. I swam well today.

BETH
That's good. Keep it up.

CONRAD
Personally, I think I could swim in the fifty if my timing gets better.
(MORE)

(CONTINUED)

94 CONTINUED: 94

CONRAD (CONT'D)
I'm a little off on my timing.

BETH
Good. Just keep it up.

She is at her bedroom door, wants to go in.

CONRAD
I got seventy-four in a trig quiz.

BETH
(about to go in)
Seventy-four.

CONRAD
Uh-huh.

BETH
I was awful at trig.

CONRAD
You took trig?

BETH
I think so... Did I take trig?

She hesitates, shrugs and enters her room. Conrad stands a moment in the hall. He turns back into his room. Closes the door.

95 INT. CONRAD'S ROOM 95

Conrad sits on the side of the bed. He doubles over, arms crossed, pressed against his waist.

He falls back on the bed. He stares at the ceiling. Closes his eyes, not allowing himself to cry. He opens his eyes.

96 INT. CALVIN'S CAR - MOVING - BETH AND CALVIN 96

Calvin in color-coordinated pants and sport coat. Beth in white knit pantsuit, long sleeve black blouse, hair tied back from her face with a black silk scarf.

CALVIN
Who's going to be there tonight?

BETH
(sing-song)
Ohhh, the Murrays and the Kanes and the Gunthers and good old us.

(CONTINUED)

96 CONTINUED: 96

CALVIN
Why am I sick of the Murrays?

97 ANGLE AT CAR WINDOW - BETH 97

She turns, looks out and back.

BETH
They like you.

98 HER POV 98

A wonderful old Victorian house on a corner, a "For Sale" sign on the lawn.

99 INT. CAR 99

BETH
The old St. Claire house is up for sale.

She looks at it for another moment, wanting it, then turns forward.

CALVIN
Let's go to the movies instead.

BETH
Don't be negative.

CALVIN
That's not negative, that's unpredictable. C'mon, let's really go to the movies.

Pause.

BETH
Okay.

CALVIN
Really?

BETH
Yeah. Come on. What's our excuse?

CALVIN
Beth wanted to go to the movies.

Beth just laughs.

100 EXT. MURRAYS' HOUSE - HIGH ANGLE - CALVIN'S CAR 100

moving into a driveway. Other cars already parked there. A Cadillac. A Buick. A new Jaguar sports coupe.

BETH (O.S.)
Now smile and not too many martinis. Look at that. Madeline got her Jaguar.

101 INT. MURRAYS' HOUSE - AT FRONT DOOR 101

SARAH MURRAY at the door, big smile, long hostess skirt.

SARAH
Three blocks away and last to arrive.

We can SEE other guests in the living room through an archway.

102 SERIES OF SHOTS - THE PARTY 102

Sixteen guests and a shy SPANISH MAID with a tray of puffs. PHIL MURRAY is at the wet bar. MACK KANE is at Calvin's side, Calvin with a martini. Also another man, DENNIS. Bryce and Ruth are in b.g. with Beth and others.

MACK
You entering the Lawyers' Invitational?

CALVIN
I didn't qualify.

MACK
You won that thing one year, didn't you?

CALVIN
Are you kidding, you know how many lawyers play golf?

103 NEW SHOT - SLOANE AND MACK 103

in a corner.

SLOANE
If I get that four thousand at a hundred and thirteen and three quarters I know something's wrong...
(MORE)

(CONTINUED)

103 CONTINUED: 103

SLOANE (CONT'D)
... and I'll give a testing order to see how the market takes it but considering the order to buy the four thousand shares I put in when the price was...

104 NEW SHOT - DINNER TABLE - BETH AND LINDA 104

LINDA
What about London? You guys still set for Christmas?

BETH
I'm not sure, we might change it to spring. Where did you stay when you were there?

LINDA
Brown's.

BETH
Brown's. I hear they have a wonderful tea.

105 SHOT - SLOANE AND DENNIS 105

SLOANE
I get two thousand at a hundred and fourteen and five hundred at a hundred and fourteen and a half and the rest on the way up, so for the last five hundred...

106 SHOT - PHIL 106

moving into the room with a new pair of cowboy boots. He heads for Ed.

PHIL
Look at these. Are these something? I had them made in San Antonio. I don't think there're six pairs of these in the country.

107 SHOT - NANCY AND CALVIN 107

Beth in b.g. Calvin with a martini, a little bleary-eyed. He's at the fireplace, he's too hot, but Nancy with her drink glides to his side.

(CONTINUED)

107 CONTINUED: 107

NANCY
Tell Beth for me how lucky she is, will you?

CALVIN
(innocent smile)
Why?

NANCY
To have you, and never to have been disillusioned.

CALVIN
Well, we all get to have a few mistakes in our lifetime, Nance.

NANCY
(whispers to him; she is very drunk)
I would have preferred it if he had screwed her until he was sick of it and gotten rid of her without my ever having found out about it at all.

CALVIN
Your marriage is stronger now, Nancy.

NANCY
Don't bet on it and if you ever do a survey, you'll find that people prefer illusion to reality, ten to one. Twenty, even. Any odds you want to give, I'll cover, chum.

She moves away. Calvin turns to look at ANNIE who is alone at the fireplace.

CALVIN
What's your boy up to these days, Annie?

ANNIE
Who knows. They won't tell. How's Conrad doing?

CALVIN
He's great.

(CONTINUED)

107 CONTINUED: (2) 107

ANNIE
I asked Donald, but he says they haven't talked much, and I said maybe he's a little self-conscious.

CALVIN
Oh, no, no, no. There's a doctor in Highland Park he sees couple times a week, so, y'know, it breaks into his social life, but he's great.

ANNIE
Really? Does he still have some problems?

CALVIN
No, no, no, nothing like that. Just someone to talk to, that's all. Finish off the rough edges.

Beth suddenly appears.

BETH
How are you, darling?
(pushing Calvin's hair back; looking at Annie)
Is he falling asleep on you?

ANNIE
No, he's wonderful.

CALVIN
(singing)
'Mr. Wonderfullll that's meeee.'

He hugs Beth and she laughs and Annie smiles at the two of them.

108 INT. CALVIN'S CAR - MOVING - NIGHT 108

Beth is driving. Calvin half-asleep.

CALVIN
The thing about Phil Murray... The thing is, he's a damn bore, one more crooked lawyer story and I'm going up the wall.

Beth is silent. Calvin senses something wrong.

(CONTINUED)

108 CONTINUED: 108

CALVIN
(continuing; looking at her)
Huh?
(smiles)
Hey?

BETH
You drink too much at parties, Calvin.

CALVIN
I'm not drunk.

BETH
Why did you tell Annie Marshall that Conrad was seeing a psychiatrist?

CALVIN
I dunno... Why not?

BETH
For one thing, I don't think people find it easy to hear things like that.

CALVIN
Ah, hell, some people consider that a status symbol, right up there with going to Europe.

BETH
I thought your blurting it out like that was in bad taste.

CALVIN
I didn't think it was bad taste.

BETH
Not to mention a violation of privacy.

Silence. They continue to drive on. Finally:

CALVIN
Whose privacy?

BETH
Our privacy. The family's privacy. I think it's a private matter.

(CONTINUED)

108 CONTINUED: (2) 108

He nods. They drive. No one speaks. Then, finally:

CALVIN
Maybe you're right.

109 INT. JARRETT HOUSE - NIGHT 109

Calvin and Beth have turned out the lights. She is already moving up the stairs. Calvin follows, his coat slung over his shoulder.

110 SHOT - TOP OF STAIRS 110

Beth continues toward the bedroom. Calvin looks down. Sees no light under Conrad's door.

111 INT. MASTER BEDROOM - ANGLE ON BETH 111

in the bed, sitting up, her hair loose now.

112 INT. BATHROOM 112

Calvin, in his pajama bottoms, brushes his teeth.

113 INT. MASTER BEDROOM - FAVOR BETH 113

waiting. Calvin moves into room, turning off bathroom light. He moves onto the bed. Beth reaches up and turns out the bed lamp, then reaches up to him, puts her arms around him. In the darkness they make love.

114 INT. CONRAD'S BATHROOM - VERY TIGHT SHOT - CONRAD - NIGHT 114

naked, sitting on the side of the bathtub with his legs crossed in front of the mirror. He holds a pencil and sketch pad, doing a thin line self-portrait. We can SEE what he sketches: his strangely contorted posture. His left eye shut. Burrowed brow and a searching, suffering look in his open eye.

115 BACK TO MASTER BEDROOM 115

Calvin lying against Beth. Spoons. His face against the back of her neck. He lies there for a long time. He kisses her hair. She doesn't move. Calvin opens one eye.

116 CLOSER SHOT - CALVIN 116

His eye looking off. We begin to HEAR VOICES from the past. Two young boys, a vigorous hassle.

(CONTINUED)

116 CONTINUED: 116

CONRAD'S VOICE
That's my sweater.

BUCKY'S VOICE
The hell it is, possession is nine-tenths. Hey, Dad, what's possession?

117 EXT. BACK YARD - DAY (CALVIN'S MEMORY) 117

Conrad and Buck, in their mid-teens, going at each other.

CONRAD
Possession's gonna get your thick head broke, now give it to me.

BUCK
I can't. It's already on me.

CONRAD
Take it off, Bucky. Dad? Dad, tell him to take it off.

BUCK
Okay, buddy, then hand over my socks, my jock strap, and my ski boots, remember the ski boots.

Suddenly they break into laughter. It's wonderful.

118 BACK TO CALVIN 118

He lies silently, sadly. Lonely. As the laughter fades.

119 ANOTHER ANGLE FAVORING BETH 119

Calvin turns to her. Watches her.

CALVIN
(gently)
G'night.

BETH
Night.

120 INT. BERGER'S OFFICE - BERGER AND CONRAD 120

Conrad really looking at room this time, the mess, in fact looking everywhere but at Berger. Deflective.

CONRAD
How do you keep track of things?

(CONTINUED)

120 CONTINUED: 120

BERGER
You want to organize my life or your own?

CONRAD
Don't do that. Your life looks as bad as mine, you know.

BERGER
But I'm not hurting.

Long pause.

CONRAD
I guess I just want to stop thinking about it... Maybe I need some kind of tranquilizer. I feel nervous all the time. I can't sleep.

BERGER
... What's making you so nervous?

CONRAD
I dunno.
(pause)
Your ceiling's dirty.

Berger just looks at him.

CONRAD
(continuing)
Oh, God, I guess I just feel like I'd like to be able to stop everything for awhile. It's so damn hard to even get up in the morning.

BERGER
Maybe your schedule's too heavy. Maybe you're trying to do too much. Maybe you oughta drop a course or two.

CONRAD
No.

BERGER
Why not?

CONRAD
Becuase I'm behind already.

BERGER
Behind what? The Great Schedule in the Sky?

(CONTINUED)

120 CONTINUED: (2) 120

There's a long pause. Then:

CONRAD
Maybe I don't want to swim any more. My timing's for shit. He's got two guys better than me swimming the fifty. Anyway, I don't give a damn about those guys, they're a bunch of boring jocks. And I can't stand him, he's a tight-assed son of a bitch.

He stops. Afraid of his anger. Berger waits.

BERGER
Have you thought about quitting?

CONRAD
Are you telling me to?

BERGER
No.

CONRAD
It wouldn't look good.

BERGER
Forget how it looks, how does it feel?

CONRAD
That's what happened last year. It's the same damn thing I did last year.

BERGER
Are you the same person you were last year?

CONRAD
I don't know.

BERGER
That why you need the tranquilizer?

CONRAD
What do you think?

BERGER
I'll leave it up to you.

CONRAD
Fifty bucks an hour. Can't you decide if I should have a pill or not.

(MORE)

(CONTINUED)

120 CONTINUED: (3) 120

CONRAD (CONT'D)
You're a doctor. I'm supposed to feel better, aren't I?

BERGER
Not necessarily.

Silence. Conrad closes his eyes.

CONRAD
... I lose it sometimes, you know; can't figure out what I'm supposed to do. I can't figure out what to wear in the morning. And that scares me.

BERGER
But this problem, kiddo, I think it's real. Real problems have real solutions, you get it?

CONRAD
(groans)
Sounds like a chapter heading to me.

BERGER
Okay, okay. A last question. Do you talk to anybody else about your feelings?

CONRAD
It's just hard.

BERGER
Is any place easy?

CONRAD
The hospital.

BERGER
Why?

CONRAD
Noone hid anything there.

BERGER
Did you talk to anyone there?

CONRAD
Uh-huh.

BERGER
Besides Dr. Crawford, I mean.

CONRAD
Uh-huh.

121 INT. SODA FOUNTAIN - CONRAD AND KAREN 121

in a small booth. She is bright and warm. She smiles at him, but it is apparent she is nervous. There is an awkward silence.

KAREN
When did you come home?

CONRAD
End of August.
(pause)
It's great to see you.

KAREN
You too.
(looks at watch)
I'm sorry I can't stay long. I've got a meeting at school. Our drama club is doing 'A Thousand Clowns' -- do you know it? We're going wild trying to get it together. I'm secretary this year, that's probably why we're so disorganized...

CONRAD
Don't let me hold you up, then.

KAREN
No, it's okay. I really want to see you. Although I was sort of afraid. You seemed so down, over the phone.

CONRAD
(quickly)
Yeah, well, that was just a gray day. Actually, everything's going great. I'm back in school, and I'm swimming --

KAREN
Oh, really? I'm glad.

CONRAD
Well, we haven't had any meets yet. I could end up on the bench all year.

KAREN
Oh, no, you'll do fine, I'm sure. And your folks'll be proud, too.

The counterman appears with their drinks. He puts the Cokes down, walks away. Conrad watches him, then leans in to Karen.

(CONTINUED)

121 CONTINUED: 121

CONRAD
(re: counterman)
Definitely a low self-image day.

Karen giggles. Conrad smiles at her. Then he drinks his drink. Studies her.

CONRAD
You look beautiful.

KAREN
You do, too.

CONRAD
You miss it?

KAREN
Miss what?

CONRAD
The hospital?

KAREN
No.

CONRAD
Not even Mr. Minnow's goldfish trick?

KAREN
(laughs)
Oh, God!

CONRAD
You were brilliant that day. You told everybody off. Even the judge.

KAREN
I can't believe I ever did that.

CONRAD
You did it, all right. I'll never forget it. And then we sneaked into the kitchen and talked all night, remember?

KAREN
Yeah... Wow...

CONRAD
Yeah...

(CONTINUED)

121 CONTINUED: (2) 121

KAREN
So what's going on? Are you seeing a doctor?

CONRAD
Yeah. I see a real cracker. How about you?

KAREN
Dr. Crawford gave me a name, and I went for a while, but then, I don't know. Finally I decided it wasn't doing me any good. He wasn't telling me anything I couldn't figure out for myself. Anyway, that's what Dad says, and Dad has confidence in me and I know he's right. The only one who can really help us is ourselves, and this guy was over in Elk Grove Village and expensive as hell. I don't mean there isn't any value in it, if you need it. I mean, for some people it could be just the right thing. If it's working for you, Conrad, that's what counts.

CONRAD
Well, actually, I don't know how long I'll keep it up. I got shoved into it, sort of... My father...

Silence. Finally:

KAREN
Your hair grew in.

CONRAD
You still painting?

KAREN
No, I quit that. They were so weird, those paintings.

CONRAD
You can't give that up. You taught me everything I know. You got me to stop drawing straight lines. You taught me to draw with ketchup.

She laughs.

(CONTINUED)

121 CONTINUED: (3) 121

CONRAD
(continuing)
Remember? If we can't sell 'em we'll eat 'em.

More laughter. Then silence.

KAREN
How's your mother?

CONRAD
My mother? Good. Real good.

KAREN
That's good.

CONRAD
Yeah.
(pause)
So you don't draw with ketchup anymore, huh?

KAREN
No, but I'm in the church choir.

CONRAD
Hey! Me, too, at school. It's great, isn't it?

KAREN
Yeah. It's great.

CONRAD
(sings)
'I've got a mule and his name is Sal. Fifteen miles on the Erie Canal.' I'm a tenor.

KAREN
Sounds good.

Pause. She reaches into her glass to pick up some ice. Conrad watches her. She starts to chew on the ice.

KAREN
They're right, you know?

CONRAD
Who?

KAREN
Our parents. They know something we don't know.

(CONTINUED)

121 CONTINUED: (4) 121

CONRAD
What?

KAREN
Oh... how to meet obstacles and how to be popular, I guess.

CONRAD
Like 'The Waltons,' huh?

She chews the ice.

CONRAD
You still like ice.

KAREN
Oh, God, I'm sorry, it's a terrible habit.

CONRAD
Hey, it's okay. I don't mind. I like it. It reminds me of you.

Pause. She chews real hard and the ice makes a lot of noice and they both laugh again.

CONRAD
I don't know. I miss it sometimes. The hospital.

KAREN
I know, Connie, but things have to change.

CONRAD
But in the hospital, that's where we had the laughs.

KAREN
But we aren't there now. It has to be different now. That wasn't real life back there.

CONRAD
Yeah... I guess you're right.

She looks at her watch.

KAREN
I've really gotta go. I've got a meeting at school. Our drama club is doing 'A Thousand Clowns.'

CONRAD
I know. You told me.

(CONTINUED)

121 CONTINUED: (5) 121

KAREN
Oh. Did I... Well, I'd better hurry.

CONRAD
Yeah, well, thanks for seeing me, Karen.

KAREN
Connie... let's have the most wonderful Christmas of our lives. We can, you know. We can have a wonderful year. It can be the best year ever.

CONRAD
Yeah, okay.

Karen
(getting up)
And will you call me again? I'd like to see you. Really, I mean it. Will you?

CONRAD
Sure I will.

Karen gathers her coat about her shoulders. She's awkward.

KAREN
I wish I could stay longer. It's really good to see you, Con, it really is.

CONRAD
You, too.

KAREN
'Bye.

CONRAD
'Bye.

Karen turns, leaves without a backward glance. Conrad sits there, palming the empty Coke glass back and forth between his hands; he looks disappointed.

CUT TO:

122 EXT. JARRETTS' BACK YARD - ANGLE THROUGH TREES - DAY 122

Cold wind blowing. Conrad is in old army great coat too big for him. He is half asleep on a lounge.

123 SHOT - BETH 123

at the door to the living room. Looking out through the glass at him. She is holding some books and a dust cloth. In b.g. other books are piled on the floor and the coffee table. Also we SEE a small metal ladder.

124 HER POV - CONRAD 124

asleep on the chaise.

125 BACK TO BETH 125

THROUGH the GLASS DOORS as she looks out.

126 CLOSER SHOT - BETH 126

studying him. She looks at him with compassion. We should feel that she wants to go to him.

127 SHOT - CONRAD 127

coming awake, as if disturbed by something. He sits, looking around as if he's a bird who doesn't know what's disturbing him.

128 SHOT - BETH 128

still looking at him, then opens door and goes out to him.

(Missing scene between Conrad and Beth -- 1 1/2 pgs.)

129 INT. LIVING ROOM - BOOK SHELVES - CLOSE ON BETH 129

She is dusting off books. Placing them on shelves. Suddenly she turns, startled.

130 HER POV - CONRAD 130

He is at the end of the room, staring at her.

131 ANOTHER ANGLE 131

BETH

Oh!

CONRAD

Hi.

(CONTINUED)

131 CONTINUED:

BETH
I thought you were outside.

CONRAD
I got cold.

BETH
Oh... well, don't catch a cough.

CONRAD
Dusty books, huh?

BETH
I'm putting them in alphabetical order.

CONRAD
I thought they already were.

BETH
They were once, but people just don't put them back in the right way.

He watches her. Waits. Finally:

CONRAD
Can I help you?

BETH
No, I'm fine. I'm almost finished. I'll tell you what you can do, you can clean out your closet.

He moves slowly toward Beth.

CONRAD
I know the alphabet.

BETH
(lightly)
I know you know the alphabet. You were always our premier speller.

CONRAD
C'mon, lemme help.

BETH
You want to know how you can help, you can help me by cleaning your room, your closet is impossible, I don't know what you keep in there.

(CONTINUED)

131 CONTINUED: (2) 131

CONRAD
(hand on her arms)
Here, you hand me the books.

The PHONE RINGS.

BETH
(getting down)
It's Janice Morgan.

Conrad has his hand on her shoulder.

BETH
(continuing)
Conrad, I have to get to the phone.

CONRAD
(holding her)
Awww --

BETH
Conrad!

CONRAD
Mom?

She pulls away, moves to the phone.

BETH
(into phone)
Hello?... Oh, hello, I got in a jam with some work, how did it go... No, nothing at all, I was just arranging some books.

Conrad watches her, she continues to talk and starts to laugh and Conrad moves slowly off, listening to Beth on the phone. Her warm, lively laughter.

132 CLOSE SHOT - CONRAD 132

looking outside.

133 EXT. WHARF - NIGHT (CONRAD'S MEMORY) 133

Conrad appearing in the mist and rain wrapped in a Coast Guard blanket. He moves TOWARD CAMERA. Now a coastguardsman appears at his side, both of them moving TOWARD CAMERA and now Beth is in FRAME. Calvin in b.g. PAN TO SHOW Beth's face as she looks at Conrad, whatever hope was in her look when she sees it's Conrad seems to fail. Conrad sees that look and reacts.

134 BACK TO CONRAD - PRESENT 134

With the same look we left him with on the wharf.

135 INT. SWIMMING POOL (CHURNING WATER) 135

Conrad swimming. Swimming hard. Gets to end of pool, turns, swims back; hard. He is breathing hard. We should get the feeling he has been at this for a long stretch.

136 NEW SHOT - CONRAD 136

moving away from pool. He has a towel and is rubbing his head with it. He passes the Coach's office door. THROUGH the GLASS we can SEE the Coach at his desk. Conrad continues past and approaches a stairway down to locker room.

137 SHOT - CONRAD AT STAIRWAY 137

As he starts down he hears LAUGHTER and:

STILLMAN'S VOICE
Lazenby, Jesus, why you so nervous about making a commitment, just 'yes' or 'no.'

138 INT. LOCKER ROOM - LAZENBY, STILLMAN, GENTHE, VAN BUREN, TRUAN 138

dressing.

LAZENBY
It costs money, that's why. For three bucks, I like to know what I'm seeing.

VAN BUREN
It's a goddamn French sex film, what more do you have to know?

LAZENBY
Okay, okay.

STILLMAN
I'll pick you up.

LAZENBY
How about if I ask Jarrett?

139 SHOT - CONRAD 139

on the stairway. He stops, loops the towel around his neck. Listens.

STILLMAN'S VOICE
You ever think of doing anything without Jarrett?

(CONTINUED)

139 CONTINUED: 139

LAZENBY'S VOICE
I just thought we'd ask him, Kevin. Okay?

STILLMAN'S VOICE
You know what happens when you hang around with flakes. You get flaky.

LAZENBY'S VOICE
Man, do you mind, he's a friend of mine.

STILLMAN'S VOICE
He's a flake.

140 VERY TIGHT ON CONRAD 140

He then turns and moves back up stairway.

141 INT. GYM OFFICE - TWO SHOT - CONRAD AND COACH 141

Conrad standing in front of Coach's desk.

COACH
What is it you want? I don't know what else to do for you.

CONRAD
I'm not asking you to do anything.

COACH
You gotta be kidding me. I don't get it. I excuse you from practice twice a week so you can see some shrink. I work with you ever damn night at your convenience, now what the hell more am I supposed to be doing for you?

CONRAD
Nothing.

COACH
A bright kid like you, with everything going for him. I don't get it. Why do you want to keep messing up your life?

CONRAD
I don't think it'll mess up my life if I stop swimming.

Silence. The Coach stares at him. Finally:

COACH
Okay. This is it. You're a big kid now, and actions have consequences. I'm not taking you back again. You remember that.

CONRAD
No, sir. I won't ask you to, sir.

142 INT. SCHOOL CORRIDOR - CONRAD, LAZENBY 142

Class break. Other students. Conrad at his locker. Lazenby approaches.

LAZENBY
What happened? Salan says you quit.

Conrad nods curtly.

LAZENBY
(continuing)
Why?

CONRAD
I felt like it. It was a bore.

LAZENBY
Great reason.

Conrad doesn't reply. Rummages through his locker for something.

LAZENBY
What's going on?

Conrad looks at him. Smiles, shrugs, back into his locker, finds a book. Closes the locker.

LAZENBY
(embarrassed)
Hey, come on. Talk to me, will ya?

Conrad looks at him.

CONRAD
Swimming's a bore, that's all.

He starts down the corridor. Lazenby falls into step with him.

LAZENBY
I talked to Salan. I told him odds are you're a little jumpy and you should have time to --

CONRAD
(turns fast)
Quit talking to people and leave me alone, will you?

LAZENBY
Ah, shit, the hell with you.

Conrad turns a corner as a BELL RINGS and Lazenby moves off in another direction.

143 INT. BERGER'S OFFICE - DAY 143

Berger behind his desk, Conrad slouched in a chair in front of it.

BERGER
So, what does your dad say about it?

CONRAD
I haven't told him yet.

BERGER
How come?

CONRAD
I don't know. The timing isn't right. He sweats everything so much. He'll just worry about it. And I'm supposed to be a big shot swimmer. It's a family tradition.

BERGER
So you haven't told anybody?

CONRAD
No.

BERGER
Your mother?

CONRAD
My mother and I do not connect. Don't you listen? I told you that. What do people have in common with mothers, anyway? Surface junk. Brush your teeth, clean your room, get good grades, hello, Mother, hello, Conrad, eat your toast, we're going to Grandma's, there's a new bakery, Bill Stutz lost weight. I don't give a shit if Bill Stutz explodes! Look, I'm not feeling anything today. I think I oughta go home.

BERGER
Seems to me like you're feeling quite a lot.

CONRAD
What time is it?

BERGER
What's your hurry?

(CONTINUED)

143 CONTINUED: 143

CONRAD
I'm just wasting money today. I'm not going to feel anything. Okay...? Sorry...

BERGER
Remember the contract we've got? You wanted more control. Maybe there's some connection here, between control and not feeling anything.

CONRAD
I didn't say I never feel things. I feel things.

BERGER
I thought you told me you didn't like to play games.

CONRAD
I don't. I'm not. I don't know what you want.

BERGER
Then, I'll tell you what I want. I want you to leave 'I don't know' out there on the table with the magazines, okay?

CONRAD
Where do you get those magazines anyway? Somebody leave them for you in their will? What if I don't have a feeling? You want me to make one up?

BERGER
Yeah, that'd be nice. Make me one up right now, about how you've turned yourself inside out and the overwhelming evidence is that there are no feelings in there no-how.

CONRAD
I never said I don't have feelings.

BERGER
Now you have 'em, now you don't. Get it together.

(CONTINUED)

143 CONTINUED: (2) 143

CONRAD
Why are you hassling me? Why are you trying to get me mad?

BERGER
Are you mad?

CONRAD
No!

BERGER
Then what's on your mind?

CONRAD
About what?

BERGER
Cut out the bullshit, you're mad as hell, but you don't like to be pushed, so why don't you do something?

CONRAD
Fuck off, will ya! Go to hell!

BERGER
Glory, what feeling. When's the last time you got really mad?

CONRAD
I don't get mad. Takes time and energy to get mad.

BERGER
You got any idea how much energy it takes to hold the door closed like you do?

CONRAD
Why should I get mad. All I feel is lousy when I get mad.

BERGER
Maybe you gotta feel lousy sometimes, in order to feel better. A little advice about feeling: Don't expect it always to tickle.

CONRAD
(angry)
You think I don't know that? Come on, man, you think I don't know that?! Jesus!

Silence.

144 INT. CONRAD'S ROOM - DAY 144

Conrad sitting in a chair by his window, feet up on the windowsill, a sketch pad in his lap. He's dressed in Levi's, an old shirt, no shoes. He looks down at the yard. He's angry. Very angry.

145 EXT. HOUSE - YARD 145

Calvin is potting some plants. Beth appears at the back door.

BETH
Have you seen my pliers?

CALVIN
Aren't they in the tool drawer?

BETH
I'll bet Conrad used them. The pliers are in a special drawer and they're not there. I can't keep tools. I can't keep pencils ... Everything disappears...

146 INT. CONRAD'S ROOM 146

Conrad sitting at the window. Calvin enters.

CALVIN
Your mother's pliers wouldn't be hanging around here, would they?

CONRAD
Huh?

CALVIN
(a smile)
Your mother's pliers are missing. Da Daaaa!

CONRAD
I didn't use them.

CALVIN
Well, they've gotta be somewhere, don't they?

CONRAD
(sketching)
Everybody's got to be somewhere.

(CONTINUED)

146 CONTINUED: 146

CALVIN
Right!
(casually)
How you doing?

CONRAD
Okay.

CALVIN
Wanta throw some baskets later?

CONRAD
I don't think so. Thanks, though.

CALVIN
You wanta take the car. You can take it if you want.

CONRAD
I'm fine. Really. I'm fine.

CALVIN
(checks the room)
Well, the old room's shaping up. Looks alive again.
(looks out window)
Great view. Your window's always had a great view.

He looks out the window. Then he rubs Conrad's back briskly and glances at what he's sketching, but Conrad has lowered the sketch pad cover. Calvin starts out.

CALVIN
(continuing)
Well, I shall look for the famous missing pliers.
(a little laugh)
Your mother can drive you nuts, y'know, if everything isn't in its place.

A beat, then:

CONRAD
(without turning)
Why don't you tell her?

CALVIN
What?

CONRAD
That she drives you nuts. Tell her.

Silence. Calvin goes.

147 CLOSE ON CONRAD 147

reacts.

148 INT. CALVIN'S OFFICE 148

A well-furnished, comfortably decorated office. A lot of years. Pictures of his family. One of Conrad and Buck, another of Beth, waving happily on a beach, looking great in her bikini. Another portrait photo of Beth, elegant. Calvin sits at his desk, his work spread before him. RAY enters. Calvin's partner. 41. In his shirtsleeves. Tired. Carries a glass of scotch.

RAY
What we need here is a secretary who can take more than three letters a week. Why'd we hire her anyway? Sherry! Why would anybody name anybody Sherry?

CALVIN
Well... at least she has a boy friend who goes to Northwestern.

They laugh. Then silence. Ray looks at Calvin, who stares off into space. Finally:

RAY
So where have you been lately, pal?

CALVIN
Huh?

RAY
You've been out of touch, or haven't you noticed?

CALVIN
Been right here. Nine to six.

RAY
C'mon, I've known you for twenty years, you think I can't tell when something's wrong? How's Connie?

CALVIN
Connie's okay. He is. He's okay.

RAY
Look, I'm sorry. It's none of my business. But you worry too much. You've been on the rack about him too long now. Now it's a habit. You got to let go sometime.

(CONTINUED)

148 CONTINUED: 148

CALVIN
I'm not on the rack about him.

RAY
Thing is, in another year he'll be gone. Off to Michigan or Harvard or wherever the hell he gets it in his head he wants to go. Maybe he'll decide to take a tour of Europe for a year, not even go to school, who knows?

CALVIN
I won't argue with 'who knows?'

RAY
Just giving you the benefit of my experience.

CALVIN
Thanks.

RAY
I mean, with Valerie, it's more than her living away from home. She's gone. Got her own life, her own friends, she breezes in for a few days of vacation -- maybe girls are different. I don't know. Or maybe she was too aware of the stuff that happened between Nance and me. But they leave, Cal. And all that worrying doesn't amount to a hill of crap. Just wasting energy. So we worry about losing our kids. And in the end we lose them anyway. So what's the point...? Nance and I together 23 years next March. And the kids would've left anyway... Christ... the pain we go through in order to avoid the pain.

Silence. HOLD.

149 INT. TRAIN - FAVOR CALVIN - EVENING 149

at the window. The train filled with commuters. He stares out. We can SEE his reflection. His newspaper opened and lowered onto his lap. His glasses on. He looks older, strangely wiser. He takes off his glasses... and remembers:

150 EXT. A COLLEGE FRATERNITY PARTY - A TERRACE (MEMORY) 150

Calvin and Beth, younger. They are dancing to the tune of "Hey, There..." It's an extraordinarily romantic memory. And it continues with them dancing closer... falling in love... until we HEAR:

MAN'S VOICE
Lake Forest.

151 INT. TRAIN - CLOSE ON CALVIN 151

CONDUCTOR'S VOICE
Lake Forest. Lake Forest.

Calvin looks up at the commuters getting their briefcases, newspapers together. Calvin looks back out the window.

152 EXT. BACK YARD (MEMORY) 152

Beth is moving outside, dressed in a house dress, an apron on. She is moving dazedly. She holds a spatula in her hand. She looks at the old swing that blows in the wind and she folds over and begins to cry. Calvin moves out after her. He holds her, but she pulls away and he continues to go for her and finally she just weeps hard.

BETH'S VOICE
(barely audible)
Bucky.

153 INT. MASTER BEDROOM - NIGHT 153

A LOUD CRASH, the bed table being pulled over as Cal reaches up to it. Beth sits up. SOUND OF LAUGHTER.

BETH
What's the matter?

CALVIN
It's okay. I fell out of bed.
(sitting up on the floor, laughing)
I'm fine. Isn't that crazy. I fell out of bed. I've never fallen out of bed.

154 EXT. GRANDPARENTS' FRONT DOOR - DAY 154

Conrad walks out, his grandfather's arm around him. They are talking. (Dialogue to come.) The others follow. They are all bundled up. The family moves together for a picture taken by the GRANDMOTHER. Conrad next to Beth. Grandmother taking the picture.

GRANDMOTHER
All right, now Cal and Beth.

Conrad moves away and it's just Calvin and Beth. Grandmother takes the picture. Calvin gives Beth's cheek a big kiss.

CALVIN
Conrad, you and your mother.

BETH
No, let's get Grandpa, I'll take you three men...

CALVIN
Wait a second, let's get that, Conrad, don't move.

Calvin takes the camera from the Grandmother. Moves back to get the picture.

155 SHOT - CONRAD AND BETH 155

They are next to one another.

156 THROUGH CAMERA'S EYE - CONRAD AND BETH 156

CALVIN'S VOICE
Good! Another prize winner for me. Page one, Lake Forest Gazette.

BETH
Do it!

157 TIGHT ON CALVIN 157

looking up once, then back into the lens. He snaps the shutter.

CALVIN
Uh oh, once more, I moved it!

BETH
Calvin!

CALVIN
Hold it!

(CONTINUED)

157 CONTINUED: 157

BETH
Calvin...!

CALVIN
Smile!

Beth breaks the pose and moves to Calvin.

BETH
Come on, give me the camera.

CALVIN
I didn't get it!

She tries to take the camera.

BETH
Calvin, give me the camera.

CONRAD
(barely audible)
Dad, give her the camera.

CALVIN
I want a good picture of you two.

BETH
Daddy, get up there on the step. Calvin, get up there with Daddy and Conrad. Conrad, help your grandfather.
(reaches for camera)
Honey? Give me the camera.

CALVIN
Not till I get the two of you.

CONRAD
(shouts, angry)
Dad, give her the goddamn camera!

Everything stops a moment. Calvin is still, Beth hesitates a moment; then, as if it had never happened, takes the camera. Calvin looks at Conrad and then at Beth, who is now setting the camera. Conrad stands by a tree.

BETH
Go on, Calvin, go on over there.

Grandmother turns and moves into the house.

(CONTINUED)

157 CONTINUED: (2) 157

GRANDMOTHER
I'll be right back. I'll fix some sandwiches.

BETH
I'll be there in a minute.

She gets the camera ready.

158 CLOSE SHOT - CALVIN 158

looking at Beth, disturbed.

159 INT. GRANDMOTHER'S KITCHEN - BETH AND GRANDMOTHER 159

making sandwiches and soup.

BETH
I don't think he's happy in school. I don't think people want to be with him. He provokes people. He's not easy.

GRANDMOTHER
Maybe you're right, maybe he should go away to school...
(pause)
... Who would make that decision?

BETH
I don't know. I suppose this doctor he sees.

GRANDMOTHER
(as she works)
He doesn't run the family now, does he?

BETH
No.

GRANDMOTHER
Do you ever talk to him, this doctor?

BETH
No, why would we talk? It's between them. This dish is chipped.

GRANDMOTHER
(studies chip)
Perhaps you should talk to him, what's his name.

(CONTINUED)

159 CONTINUED: 159

She holds dish.

BETH
Berger.

GRANDMOTHER
Jewish doctor?

BETH
I don't know. I suppose he could be Jewish... Maybe just German.

GRANDMOTHER
Mmm. Perhaps you should talk to this man and find out if the thing to do now is consider his going off to school. It might be good for him. It was good for your brother Ward.

Silence.

GRANDMOTHER
(continuing)
What does Cal think of that? Could you talk to him about that? Does Cal know this doctor?

BETH
No.

She studies the chipped dish.

BETH
(continuing; looking around the sink)
Can you save this? Is there a piece?

160 INT. SCHOOL MUSIC ROOM - CHORUS 160

VOICES
(singing)
For the Lord God omnipotent reigneth,
Hallelujah, Hallelujah,
Hal-leeee-lu-jah.

161 INT. MUSIC ROOM - NEW SHOT 161

The chorus has broken. They are moving off of the risers, picking up their books, etc.

162 FAVOR CONRAD 162

as he looks across the room at Jeannine. He takes his time.

163 FAVOR JEANNINE 163

looking at Conrad from the corner of her eye. It's clear that they are both taking their time in order to have a possible encounter. Jeannine moves to the door. Conrad sees her moving toward the door and saunters after her.

164 INT. SCHOOL CORRIDOR 164

Students changing classes. FAVOR Jeannine with Conrad ten feet behind her. Jeannine stops at a water fountain. Conrad moves past her. She finishes drinking and is now walking behind him. They continue walking. Finally Jeannine moves to his side.

JEANNINE
You're the only tenor who stays on pitch. You really ought to be doing the solo in that Russian thing.

He smiles. Then he starts to laugh.

CONRAD
You're funny. You're really funny.

JEANNINE
I'm serious. You really sing well. I'm getting to know your voice.

CONRAD
How can you hear me sing if you're singing?

JEANNINE
I don't always sing. Sometimes I just listen. Marcia Blair can't sing a note. Janet Fox only mouths the words and <u>never</u> sings a note.

CONRAD
(nods)
Detective.

165 EXT. BUS STOP - CONRAD AND JEANNINE 165

JEANNINE
What kind of music do you like?

(CONTINUED)

165 CONTINUED: 165

CONRAD
(a shrug)
I don't know. Modern Jazz, Folk Rock... Spoon on a glass...

JEANNINE
Spoon on a glass. Tablespoon?

CONRAD
Teaspoon, tablespoon, it doesn't matter.

JEANNINE
Why do I ask dumb questions anyway? I'm just showing off. Why is it always so hard the first time you talk to somebody.

CONRAD
You make it look easy.

JEANNINE
My palms are sweating.

CONRAD
Are you kidding? I just lost five pounds.

They laugh. The bus pulls up.

JEANNINE
Gotta go.
(getting on bus)
Thanks for talking. And you're really a terrific tenor.

CONRAD
(singing tenor)
Ahhh, you're just saying thaaat.

The bus door closes and the bus pulls away. Conrad watches it go. Then, very quietly, he sings:

CONRAD
(barely audible)
Hallll-le-lujah...
(he starts to walk. Singing softly as he goes)
Hallelujah...

166 INT. CONRAD'S ROOM 166

Conrad enters, closes the door. He drops the books on his bed. He moves to the desk. There are a lot of doodles and drawings. He sits for a few moments, then he gets up and opens the door.

167 INT. HALLWAY 167

Conrad at the telephone table, flipping through the telephone book.

168 SHOT - TELEPHONE BOOK LISTING 168

"D. PRATT."

169 BACK TO CONRAD 169

making a note of the number. Moves back into his room, closes the door.

170 INT. CONRAD'S ROOM 170

as he crosses to his desk and sits down again. He looks at the number he's noted. But then his eye goes to another number noted on one of the pieces of paper with the doodles.

171 CLOSER SHOT 171

FEATURING the name "Karen," a number and the word, "Glencoe." He pulls that piece of paper closer to him. CAMERA PULLS BACK INTO WIDER SHOT as Conrad hesitates, then gets up, moves to the door, opens it, goes into the hallway, returns to the room carrying the telephone. Closes the door. He stands in front of the desk with the phone.

He dials. Waits.

WOMAN'S VOICE
(filter)
Hello?

CONRAD
Is Karen there?

WOMAN'S VOICE
Who's this.

CONRAD
It's... I'm a friend of hers.
From Hillsboro.

(CONTINUED)

171 CONTINUED: 171

WOMAN'S VOICE
Hillsboro.
(pause)
Well, she isn't home right now, she's at school.

CONRAD
Would you tell her I called? My name is Conrad. Tell her I was feeling good and wanted to say hello.

WOMAN'S VOICE
I'll give her the message.

CONRAD
Thank you.

They hang up. Conrad sits on the side of the bed. He thinks for a few moments. Then he lies on the bed. Eyes open.

CONRAD
(continuing; sings softly)
Hell-lay-luuu-jaa...

Then suddenly he's up and to the desk, picks up the piece of paper with "J. PRATT" on it. He thinks about it.

CONRAD
Hi, Jeannine, this is Conrad Jarrett...
(lowers voice)
Hi, this is Conrad.
(even lower)
Hi, Jeannine, this is Conrad.
(very deep and French)
Allo, Jeannine, thees ees Conrad.
(a beat, then suddenly a voice higher than Mickey Mouse)
Hi, this is Conrad.
(sings fast)
C-o-n-r-a-d M-o-u-s-e!

He lifts the receiver and dials.

JEANNINE'S VOICE
Hello.

(CONTINUED)

171 CONTINUED: (2) 171

CONRAD
Hi, this is Conrad. Jarrett.

JEANNINE'S VOICE
Oh. Oh, hi.

CONRAD
Listen, I was wondering. Would you be interested in going out sometime?

JEANNINE VOICE
You mean with you? Like on a date?

CONRAD
Yeah. Well, it wouldn't have to be a real date. We could fake it. See how it goes, sort of.

JEANNINE'S VOICE
Okay, that was dumb. I agree. Just pretend I didn't say that. Start over.

CONRAD
(clears his throat)
Hi. This is Conrad. Jarrett.

JEANNINE'S VOICE
I'd love to. When?

CUT TO:

172 EXT. JARRETT HOUSE 172

Conrad and Calvin drive up with a Christmas tree tied to the roof of the station wagon.

173 INT. LIVING ROOM 173

Calvin holding the tree. Turning it in different directions. He turns, reacts to O.S.

174 HIS POV - BETH 174

on the steps. Staring at the tree.

175 FULL SHOT 175

CALVIN
Hey! I didn't see you. What do you think?

BETH
(cool)
Looks fine.

CALVIN
They're so skimpy this year, Rawlins used to have such great full Scotch pines, they all look like skeletons in there.

(CONTINUED)

175 CONTINUED: 175

Conrad moves back into the room with the metal tree stand.

CONRAD
(looks at Beth)
Hi. What do you think?

BETH
It's very nice.

CALVIN
(aware of her coldness)
What's wrong?

BETH
What's wrong? Why don't you ask him what's wrong. Then you won't have to hear it from Carole Lazenby.

CALVIN
Hear what?

BETH
He quit the swim team.

CALVIN
What?

BETH
Carole Lazenby thought I knew, after all, why wouldn't I? It happened over a month ago.

CALVIN
Quit? When?

Conrad stands perfectly still.

CALVIN
(continuing)
Where have you been every night?

CONRAD
Nowhere. Around. The library, mostly.

CALVIN
Why didn't you tell us?

CONRAD
I don't know. I didn't think it mattered.

CALVIN
What do you mean, why wouldn't it matter, of course it matters, I mean it matters that you --

BETH
That was meant for me, Calvin.

CALVIN
What was meant for you?

(CONTINUED)

175 CONTINUED: (2) 175

BETH
It's still important to try to hurt me, isn't it?

CONRAD
Don't you have that backwards?

CALVIN
Wait a minute, what's going on?

BETH
And how do I hurt you? By making you look like a fool in front of a friend? Poor Beth, she has no idea what her son is up to, he lies and she believes every word of it.

CONRAD
I didn't lie!

BETH
You did. Every time you came into this house at six-thirty you lied.
(pressing her hands to her head)
If it's starting all over again, the lying and the disappearing for hours, the covering up -- I won't stand for it! I can't stand it, I really can't!

CONRAD
Don't then! Go to Europe, why don't you? That's where you want to go, isn't it? Or why don't you go to hell.

CALVIN
Connie!

CONRAD
(backing away)
The only reason she cares, the only reason she gives a fuck about it is because someone else knew about it first! She never cared. She only wanted me to leave her alone. Well, I left you alone, didn't I? Home at six-thirty, that should've made you very happy.

CALVIN
Stop it, Connie.

(CONTINUED)

175 CONTINUED: (3)

CONRAD
Tell her to stop it! You never tell her a goddamn thing! I know why she never came out to the hospital, she was going to goddamn Spain and goddamn Portugal, why should she care if I was hung up by the goddamn balls out there!

BETH
Maybe this is how they sit around and talk at the hospital but we're not at the hospital.

CONRAD
You never came to the hospital, how would you know about the hospital?

CALVIN
She did come to the hospital, Conrad, you know that.

CONRAD
She never saw me in the hospital!

CALVIN
She got sick in the car. Your mother was getting the flu. We asked the doctor there and he said your mother shouldn't come in if she had the flu.

CONRAD
She'd have come in the hospital if Buck had been in the hospital, she wouldn't have had any 'flu' if Buck had been in the hospital.

BETH
(fast, sharp)
Buck never would have been in the hospital.

Silence! Then quickly:

CALVIN
That's enough! THAT IS ENOUGH!

Conrad fixes them both with a look of fury. And then fast, he goes upstairs. The shattering SLAM of his bedroom DOOR.

176 CLOSE TWO SHOT - BETH AND CALVIN 176

Beth has her back to Calvin.

(CONTINUED)

176 CONTINUED: 176

BETH
I won't! I just won't do it again.

CALVIN
What's happening? What the hell happened?

Beth turns away.

CALVIN
(continuing)
Somebody'd better go up there.

BETH
Yes! That's the pattern all right. Let him walk all over us, then go up there and apologize to him. You go up, not me.

CALVIN
I'm not going to apologize.

BETH
Of course you are! You always do! You've been apologizing to him ever since he came home, you just don't see that!

CALVIN
Beth, for chrissake, lay off, will you?

BETH
Don't talk to me like that! Don't talk to me like he talks to you!

CALVIN
I'm sorry... let's not fight.

He goes to her. Holds her.

CALVIN
(continuing)
Okay? No fighting, okay?
(pause)
Please. Let's go upstairs.

BETH
(pulls away)
You go upstairs. Let him manipulate you, Calvin.

A beat. Then Calvin moves away to the stairs and up.

177 CLOSE SHOT - BETH 177

sits on the arm of a couch. Then gets up and starts to move somewhere.

178 INT. CONRAD'S BEDROOM 178

Conrad is lying face down on the bed. One hand covers the back of his neck; the other is limp at his side. Calvin enters.

CALVIN
I want to talk to you.

CONRAD
I need to sleep.

CALVIN
In a minute.

Conrad's head jerks on the pillow. He rolls onto his back, shielding his eyes with his arm.

CONRAD
I didn't mean it. I didn't mean any of that, I'm sorry. Please. Don't be mad.

CALVIN
I'm not mad. I'm just trying to figure out what happened down there.

CONRAD
I don't know what happened! I'm sorry about everything. I didn't mean to say any of that, you tell her, will you. Tell her I'm sorry.

CALVIN
Why don't you tell her?

CONRAD
No! God, I can't. I can't talk to her.

CALVIN
Why not?

Abruptly Conrad sits up. His eyes dry. Wipes his mouth nervously.

CONRAD
(stares out window)
Because it won't change anything. It won't change the way she looks at me.

(CONTINUED)

178 CONTINUED: 178

CALVIN
Con, she was upset. She was hurt about your quitting swimming. I don't understand it myself.

CONRAD
I don't mean just now, don't you see what I mean, I don't mean just today.

CALVIN
What then? Explain it to me.

CONRAD
No. I can't. Everything's Jello and pudding with you, Dad. I can't. You don't see things.

CALVIN
What things?

Conrad continues to stare out the window, rocking slightly, back and forth, his arms clenched around his knees.

CALVIN
What things? I want you to tell Me. Your mother doesn't hate you.

Conrad's eyes flick over to Calvin's face, instantly flick away.

CONRAD
(curt and flat; without hope)
All right, Dad. She doesn't hate me. You're right. Please leave me alone now.

He jumps up and goes to the closet, stripping off his shirt.

CALVIN
What do you think of this Dr. Berger? Do you think he's helping you?

CONRAD
Dad, don't blame it on Berger! It isn't his fault.

Conrad turns back to the bed, his shirt off, and falls face down. Calvin stands over him, looking down at him, helpless. Suddenly we HEAR the STEREO, NAT KING COLE SINGING A CHRISTMAS CAROL ("Chestnuts Roasting on an Open Fire").

(CONTINUED)

178 CONTINUED: (2) 178

We REMAIN IN THE ROOM, Conrad on the bed, on his stomach, his head in the pillow. Calvin listens to the MUSIC, finally turning and moving out the door. Closing it.

179 INT. STAIRWAY 179

Calvin moving slowly down the stairs. He stops in the middle of the stairs. Looks O.S.

180 HIS POV - BETH 180

She has brought out the ornament boxes and is working to unsnarl a string of lights.

181 WIDER ANGLE 181

Beth looks at Calvin.

BETH
Where're the old Tony Bennett Christmas records?

CALVIN
(studying her)
I don't know.

BETH
I can't find any of them.

He stands and stares at her and then the tree. Beth reaches for something from one of the boxes.

BETH
(continuing; extending ornament to Calvin)
Can you fix this angel, her arm came off again.

Calvin takes the angel, Beth returns to the string of lights. Calvin looks at the angel.

182 EXT. THE HOUSE - DUSK 182

We HEAR NAT COLE SINGING, as smoke comes up from the chimney.

183 INT. BERGER'S OFFICE - DAY 183

Conrad sits in a chair, staring at his hands.

CONRAD
I just shouldn't have done it, it was stupid, it didn't make any sense.

(CONTINUED)

183 CONTINUED: 183

BERGER
Maybe it made too much sense. The stuff came out strong. Now you won't let yourself buy any of it. Tuesday you felt great. You bought a Christmas tree. Everything's okeydoke, am I right?

CONRAD
You're the doctor.

BERGER
(stern)
Don't take refuge with one-liners like 'You're the doctor,' okay? That pisses me off.
(pause)
Everything's fine until you up and have this fight with your mother. Then everything's lousy. So have you tried to talk it out with her?

CONRAD
Jesus, no.

BERGER
Why not?

CONRAD
I can't.

BERGER
You sure?

CONRAD
Yeah, I'm sure!

BERGER
Have you tried?

No answer.

BERGER
(continuing)
Tough to be sure if you haven't tried.

CONRAD
Listen, you don't know her. She -- it's impossible. Not that I blame her -- I don't blame her. I mean, she's got reasons. After all the shit I've pulled --

(CONTINUED)

183 CONTINUED: (2) 183

BERGER
What shit have you pulled?

Conrad looks down at his hands.

BERGER
(continuing)
Come on. You oughta be able to come up with at least one example. And I don't want to hear you tried to kill yourself, that is old turkey. What have you done lately?

CONRAD
Lately! Listen, if you -- Listen! I am never going to be forgiven for that, never! You can't get it out, you know! All that blood on her rug and her goddamn towels -- everything had to be pitched! Even the goddamn tile in the bathroom had to be regrouted. Christ, she fired a goddamn maid because she couldn't dust the living room right and if you think I'm ever ... she's ever going to forgive me --

Gets up; goes to window.

CONRAD
(continuing; staring out window)
Hey. I think I just figured something out.

BERGER
What's that?

CONRAD
Who it is who can't forgive who.

Silence. Conrad turns back to the room.

CONRAD
(continuing)
I'm so tired.

BERGER
Yeah, well, that's a helluva big secret you've been keeping on yourself.

CONRAD
So what do I do now?

(CONTINUED)

183 CONTINUED: (3) 183

BERGER
You've done it. Revelation. She's not perfect. Recognize her limitations.

CONRAD
You mean, like she can't love me.

BERGER
Like she can't love you enough. Maybe she can't express it the way you'd like her to. Perspective, remember? Maybe she's afraid, maybe it's hard for her to give love right now.

CONRAD
She loves my father. I know she loved my brother, too. It's just me.

BERGER
Ah, now we're back to the old rotten kid routine. She doesn't love you because you're unlovable. Where does that leave your dad? How come he loves you? You're a rotten kid. Doesn't he know that?

CONRAD
That's different. He feels responsible. Besides, he loves everybody.

BERGER
Oh, I get it, the guy's got no taste. He loves you, but he's wrong. Give them a break, why don't you? Let your mother and father off the hook.

CONRAD
What d'you mean?

BERGER
I mean there's somebody besides your mother you gotta forgive. Maybe there's somebody else responsible for what you feel.

CONRAD
I don't know what you mean.

(CONTINUED)

183 CONTINUED: (4) 183

BERGER
How about you? Maybe you're on the hook.

CONRAD
For what? For screaming at her? You mean for trying to kill myself?

Berger's eyes have him pinned to the wall. A hard blue light. Conrad shifts uncomfortably.

CONRAD
(continuing)
I don't know what you mean. What did I do?

184 EXT. LAKE SHORE - MED. LONG SHOT - CALVIN 184

jogging. Sloan is jogging next to him. It is very cold. He's too heavy. Puffing.

SLOANE
Say after going high it falls back to 112 and a fourth and then rallies well, just as it goes back to 113 and three fourths, I shoot an order to buy four thou, at the market, of course. Well, if I get that four thousand at 113 and three-quarters, I know something's wrong and I'll give a testing order, I'll see a thousand shares to see how the market takes it, but suppose the order to buy the four thousand shares that I put in when the price was 113 and three quarters I get two thousand at 114 and five hundred at 115 and a half and the rest on the way up so that for the last five hundred I pay 115 and a half. Then I know I'm right. It's the way I get the four thousand shares that tells me whether I'm right in buying that particular time...

Sloan pulls away but his voice is still heard in Calvin's head. CAMERA MOVES WITH Sloan pulling away.

185 CLOSE ON CALVIN 185

running. Heavy sweat. Very hard work.

186 SHOT - CALVIN 186

running. Tiring, but pushing himself. Faster. Faster. He slips. Skids on his knee and hands and he's down. He looks around. Afraid. Fighting for breath. He looks around. A wounded animal.

187 INT. BERGER'S OFFICE - CLOSE ON BERGER 187

The lighting different on him now. He is in a half shadow, something more dramatic about him. Something more formal, more serious. He sits, looking across the room. He waits. CAMERA PANS and we SEE Calvin sitting where we usually see Conrad.

CALVIN
I want to be clear.

BERGER
Good.

CALVIN
(laughing nervously)
In the car I was thinking, 'be clear.' I suppose that's what psychiatry's about, being precise and clear... and honest, of course.
(pause)
I'll level with you. I've never been a great believer in psychiatry.

BERGER
Okay.

CALVIN
I want it to work for him, and it is working. I know what happens here is only between you and him and I like that, I respect that, and he's better, I can see that, I'm not putting you down, it's just that I don't believe in psychiatry as a panacea for everybody.

BERGER
Neither do I.

Silence. Calvin looks around the room, then looks down at his hands. They're clenched into fists on his knees. Suddenly laughs:

CALVIN
I wish I knew what the hell I was doing here.

(CONTINUED)

187 CONTINUED: 187

BERGER
You said you thought you could shed a little light on things. What did you mean by that?

CALVIN
Well... actually, I'm not sure myself, I think I mean in terms of Conrad. You see, I knew something was wrong even before he... tried to kill himself, but I always thought... I mean, it's clear he's very smart. He's been an all A student since he started school. And naturally I thought intelligent people could work out their own problems.

BERGER
And you think you should have been intelligent enough to have picked up the signals, is that it?

CALVIN
You don't have something like that happen and not feel responsible somewhere.

BERGER
It's not always easy to pick them up.

CALVIN
No, I guess not.

BERGER
But you still feel guilty.

CALVIN
I don't think so, I'm not guilty. I mean I don't think I've come here because I'm guilty. Although maybe I am, do you think I'm guilty? I'm lucky, I know that. I was there when he tried it. I could have been at a meeting, we both could have been at meetings.
(pause)
But then maybe most of life is luck; what grabs you, what you do with it, who you're upended with. End up with.

He laughs.

(CONTINUED)

187 CONTINUED: (2) 187

BERGER
That sounds more like the philosophy of a drifter than a tax attorney.

CALVIN
Yeah. Maybe so. But then maybe everybody's drifting now.

BERGER
What do you do about that?

CALVIN
I don't know.
(pause)
Drift, I guess.

BERGER
Is that your style?

CALVIN
I'm beginning to think maybe it is. I didn't used to think so. A little drifting, a little fence sitting. Yeah, maybe it is.

BERGER
And where do they sit?

CALVIN
I don't know.
(pause)
You see...
(pause; then quickly)
... You see, it's hard for Beth to forgive him.

BERGER
Forgive him for what?

CALVIN
Oh, maybe surviving? No, no, that's not it, hell, I don't know. She's not simple, you know. Of course that's the thing that makes Beth special. It's her mystery. And she's always had that. She's direct and yet she's mysterious and unpredictable. Remarkable person. Absolutely remarkable.
(MORE)

(CONTINUED)

187 CONTINUED: (3) 187

CALVIN (CONT'D)
(silence, then suddenly)
I don't know what the hell I'm talking about, I'm not a drifter. I'm not on a fence. I'm not any of those things, except maybe a lousy husband and father.

BERGER
Well, maybe rotten sons deserve lousy fathers. Yours tells me Tuesdays and Fridays what a rotten kid he is.

CALVIN
No. No. He shouldn't do that. God, that breaks my heart.

BERGER
Sounds as though he comes by it naturally.

CALVIN
But he never had what... this isn't easy for me to admit, but she doesn't, his mother doesn't, give him a great deal of affection. I don't mean to put her down -- she's a very wonderful woman.

BERGER
Did she give Buck much affection?

CALVIN
Oh, God, she loved Buck. Bucky got so much, you know, I think what she left for him was very special. You know, first born, that's not unusual, is it?

BERGER
And you?

CALVIN
Me? Oh, I loved Buck.

BERGER
What I mean is your wife's affection.

CALVIN
For me, you mean?

(CONTINUED)

187 CONTINUED: (4) 187

BERGER
Yes.

CALVIN
Oh, yes, she's very, there's no problem with her for me, we've been married going on twenty-one years, everybody loves Beth. But for Conrad, it's uh... it's very difficult for him. Does he talk about that? We don't know what he talks about here. It never comes up... but that's what it is. It's private here, isn't it?

BERGER
Very private.

Silence. Calvin looks at Berger. Then he looks at his watch, then he looks back at Berger. They look at each other. Berger waits. Finally:

CALVIN
(laughing nervously)
Do you think maybe I came here to talk about myself?

BERGER
Maybe.

CALVIN
I think I did.

BERGER
Okay. Why don't we?

188 INT. JARRETT GARAGE 188

The door closed. Dark. HOLD a moment and then the door slowly lifts open. It's evening. A Cutlass is facing us and drives in TOWARD CAMERA. It stops. Calvin is in the driver's seat.

189 INT. CUTLASS - CALVIN 189

He remains still. He stares at the dashboard. He pushes a button and the garage door lowers behind him. Now it's dark, save for a very small light in the garage. We STAY WITH Calvin. Then the door to the kitchen opens. Beth appears. She wears an apron. She looks toward the car.

BETH
Hi!

Calvin doesn't move.

BETH
(continuing)
Calvin?

Calvin looks up at her. Then he opens the door and gets out of the car.

190 INT. GARAGE 190

Beth at kitchen door. Calvin stands by the car.

BETH
What's the matter?

CALVIN
(softly)
This'll sound strange.
(pause)
What I'm going to say will sound strange to you.

BETH
(terrified)
What happened? Come inside.

CALVIN
Could we talk about Buck's funeral?

BETH
What?

CALVIN
I know this seems trivial, but it's on my mind, or has been, and I just want to talk about it.

BETH
Why?

CALVIN
When I was getting dressed for Buck's funeral --

BETH
What's the matter with you, Calvin?

CALVIN
Just let me get it off my chest.

BETH
What could getting dressed for Buck's funeral possibly have to do with anything right now?

CALVIN
I was wearing a blue shirt and you said wear a white shirt and the other shoes and at the time it was nothing --

BETH
What's wrong with you?

CALVIN
It always seems to stay with me and I've for some reason been thinking about it and it occurred to me what difference did it make what I wore to Buck's funeral.

(CONTINUED)

190 CONTINUED: 190

In a quick move, Beth turns and goes into the kitchen. Calvin follows her.

CALVIN
(continuing)
Hear me out, it won't hurt you to listen.

191 INT. KITCHEN 191

We can SEE that dinner is being prepared. Beth goes to the stove, turns off a burner.

BETH
I won't listen to that, no one in their right mind would listen to that.

CALVIN
I just want to talk about something I always remember.

BETH
Why would you want to remind me of it?

CALVIN
Because I've always wondered in some needling way what it mattered what I wore, I was crazy that day ... we were going to our son's funeral and you were worried about what I wore on my feet. I know it sounds like nothing to you, but it sticks with me and I just have to tell you about it. I'm not blaming you for anything.

BETH
All right. Now you've told me a about it.

She looks at Calvin. Waits a few moments. Then she moves to him. She puts her arms around him. He holds her and they stand together. Embraced. She kisses his cheek.

BETH
(softly)
It's all right.

She continues to hold him.

192 INT. BETH'S CAR 192

as she drives. The RADIO ON. MUSIC. She looks for new stations. Sticks with each for only a moment, then suddenly TURNS IT OFF. She's not at ease. She turns ON the RADIO.

193 EXT. TOWN - BETH 193

Christmas shopping.

194 INT. DEPARTMENT STORE - BETH 194

shopping, never meeting anyone's eye.

195 (BETH - GYNECOLOGIST SCENE TO COME - 2 PAGES) 195

196 INT. CONRAD'S BEDROOM 196

as he pins a slogan on the wall:

"LIFE IS A GODDAMN SERIOUS BIG DEAL"

CAMERA PANS the wall and we SEE, tacked up, a large collection of slogans, magazine photos, newspaper clippings, etc. His walls are already taking on a new sense of life.

CONRAD (V.O.)
Bucky! Bucky, hold on!

197 SHOT - CONRAD AND BUCK - IN WATER - A STORM ON THE LAKE - ABSTRACT 197

The two boys holding on to the overturned sailboat.

CONRAD
(crying; screaming)
Buck? I don't want to do this alone! Bucky?

BUCK
Hold on, brother, we'll make it, brother, it's a breeze!

198 BACK TO CONRAD'S BEDROOM - CLOSE ON CONRAD 198

in bed. Asleep. Flailing.

CONRAD
(in his sleep)
Bucky!

199 INT. MASTER BEDROOM - CALVIN, BETH 199

They lie with their eyes open.

(CONTINUED)

199 CONTINUED: 199

CONRAD (O.S)
Bucky!

Silence. They lie and listen. Beth closes her eyes. Calvin turns to her. She turns away.

We HEAR A GUNSHOT.

200 INT. GYMNASIUM - POOL - ANGLE ON SWIMMERS 200

race diving in competition, including Lazenby, Stillman, Truan. They swim and we HEAR the CROWD CHEERING.

201 ANGLE ON BLEACHERS 201

The boys and girls watching, girls turning to rearrange clothes, tucking scarves and gloves into coat sleeves, to stare. The boys watch the meet. Everyone with books.

202 SHOT FAVORING CONRAD 202

sitting alone behind a group of freshmen. Short boys. Tall girls. His books on his lap.

203 THE RACE - FAVOR CONRAD 203

watching. He listens to a BOY in front of him.

BOY
Jesus, we stink, we really stink!

Conrad seems hurt by the remark. He looks away.

204 HIS POV - THE CROWD 204

cheering. The sense of energy and joy in the crowd.

205 BACK TO CONRAD 205

looking in another direction.

206 HIS POV - THE COACH 206

at the side.

207 SHOT - THE END OF THE RACE 207

208 INT. SCHOOL CORRIDOR 208

Conrad moving slowly for the lower doors, passing the stairway leading to the locker room. The crowd has thinned out. At the stairway he hears LAUGHTER, coming up from the stairwell.

(CONTINUED)

208 CONTINUED: 208

Conrad hesitates, then moves on, toward the door, his books slung under his wrist, against his hip.

209 EXT. PARKING LOT - ANGLE ON CONRAD - DAY 209

It is getting dark. Conrad moves across the lot. Behind him the doors burst open. We HEAR SHOUTS OF LAUGHTER.

210 NEW SHOT FAVORING CONRAD 210

In b.g. with their gear, we can SEE Lazenby, Stillman, Truan and Genthe moving out the door.

STILLMAN
Glad you can laugh about it, Genthe, it sure as hell wasn't funny.

GENTHE
Ah, come on, we weren't that bad.

TRUAN
Face it, we got waxed, we stunk.

GENTHE
Truan, no kidding, I don't know how you can listen to that lecture one more time about Buck Jarrett.

211 CLOSE ON CONRAD 211

STILLMAN'S VOICE
I know he was the world's greatest swimmer, but Jesus he bores the crap outta me when he does that.

TRUAN'S VOICE
(softer)
Stillman, cut it...

STILLMAN'S VOICE
You think he's ever gonna stop kissing the guy's picture?

LAZENBY'S VOICE
Shut the fuck, up, will you?

An abrupt silence. Conrad angry. Trying to control himself.

212 WIDER ANGLE FAVORING CONRAD 212

The others in b.g. Lazenby moving up behind Conrad.

(CONTINUED)

212 CONTINUED: 212

LAZENBY
Hey, Con, need a ride?

Conrad turns and gives him a blank smile.

TRUAN
Could've used you today, buddy.

CONRAD
I don't think so.

LAZENBY
He's right. Nobody could help us today.

STILLMAN
How's it goin', Jarrett?

LAZENBY
Need a ride?

CONRAD
No, thanks?

TILLMAN
I hear you got eyes for Pratt these days.

Conrad doesn't answer.

STILLMAN
(continuing)
Y'get in her pants yet?

CONRAD
(turning)
Do me a favor. Try not to be such a prick. I know it won't be easy for you.

They stop walking and eye each other warily. Van Buren backs up, sensing the possiblities here.

LAZENBY
Hey, you guys...

STILLMAN
Man, you're the prick. Guys like you who walk around acting like you're King Shit, you give me a goddamn pain in the ass, just 'cause you think we owe something to you just 'cause you been somewhere.

(CONTINUED)

212 CONTINUED: (2) 212

Something explodes inside Conrad and his control is suddenly gone, and Conrad is heading swiftly toward Stillman and his fist slams hard into Stillman's face.

213 IN CLOSE ON THE FIGHTING 213

The hands grabbing onto cloth, the pushing, punching, going down together in the gravel, Stillman's arm around his neck, his hand digging, punching at his back.

STILLMAN
... goddamn you, Jarrett!!

Stillman hits him again, and then again and Lazenby moves into it, trying to pull them apart.

LAZENBY
Con! Con! Connie!

Stillman grabs Conrad again and swings him around and Conrad strikes him hard and the exchange is vicious.

LAZENBY
Cut it out. Cut it out!

And a strong punch into the pit of his stomach and Conrad doubles over. And Lazenby has him and is pulling him away and Van Buren and some others have ahold of Stillman, who is lying on the ground, legs sprawled, an elbow crooked over his face. A handkerchief in his hand, wiping at the freely bleeding nose and mouth.

STILLMAN
(shouting)
You're crazy, man. That boy is crazy.

214 SHOT - LAZENBY AND CONRAD 214

Lazenby moves him away, Conrad bent over in pain. Trying to catch his breath, keep in the bitter, angry tears.

LAZENBY
C'mon, c'mon, c'mon...

They move behind a line of cars in the parking lot. Conrad, holding his stomach, squats down, breathing hard.

LAZENBY
The guy's a nothing. A zero upstairs.
(MORE)

(CONTINUED)

214 CONTINUED: 214

LAZENBY (CONT'D)
What'd you expect from somebody whose class votes him least likely to grow up? Listen, you used to know about him, Connie. Since fourth grade you've known it.

CONRAD
So?

LAZENBY
So you made yourself look stupid when you let him get to you like that.

CONARD
So I look stupid. Is that the message?

LAZENBY
No. No, it isn't.
(pause)
What is it with you, man? We've been friends for a long time.

CONRAD
We're still friends.

LAZENBY
Are we? Look, I don't know why you want to be alone in this, but I miss Buck, too.

Conrad looks up. Not expecting that. Then he looks away.

CONRAD
I can't help it. It hurts too much to be around you.

LAZENBY
Buck was my friend, too. We were <u>all</u> friends.

Conrad waits a moment. Then he gets to his feet and:

CONRAD
I've gotta go.

Conrad stands there a moment, then moves away. He works hard to hold himself straight and in control. Lazenby watches him go. Stillman in b.g. is still nursing his wounds.

215 INT. CONRAD'S ROOM 215

Conrad sitting on a chair in the corner of his room. He looks like a boxer between rounds. His cheek is cut, his eye is swollen. He looks in the mirror. Studies his face, his cut lip.

216 INT. DEN - MED. SHOT - BETH - NIGHT 216

sitting cross-legged on the floor, surrounded by gifts and Christmas wrapping and scissors and Scotch tape and ribbons and she looks so beautiful as she stares up PAST CAMERA. A strange, confused look on her face.

BETH
What do you mean, see his doctor? I didn't know you went to see that doctor. Why would you go to see his doctor?

217 TWO SHOT - CALVIN, BETH 217

CALVIN
I told you. To talk about Con.

BETH
Why would you keep that from me.

CALVIN
Because it would upset you.

BETH
It only uspets me that you think I should see that doctor. Is this what Christmas is going to be around here?

CALVIN
It's all of us seeing the doctor, Beth. Together. Not just you. He thought it'd be --

BETH
Calvin, don't try to change me.

CALVIN
I'm not trying to change you.

BETH
Don't try to influence me with Dr. Berger. You and Conrad can go to Dr. Berger and throw your arms around each other...

CALVIN
Will you hear me out?

(CONTINUED)

217 CONTINUED: 217

BETH
... and spill out your guts to each other, but count me out.

CALVIN
It's just to talk about it.

BETH
Talk about what? I am 'me.' I don't have any trouble with that. I don't have to see doctors and counselors.

CALVIN
Wouldn't it make it easier if we all talked about it?

BETH
What are we going to talk about? About changing everything? Hasn't enough changed in our lives?

CALVIN
That's exactly what this is about.

BETH
I don't want anymore change. For God's sake let's hold on to what we've got. We've always had some security here. We're a family. I like us to eat together. I like us to go to church on Sundays, and if I have trouble hugging everybody the way you do, then I admit I'm not perfect.

CALVIN
Beth, I'm not asking you to hug anybody. Goddamnit, will you hear what I have to say!

BETH
I have my rules, Calvin, just as I'm sure Doctor Berger has his. This is my family, Calvin, and if there's any chance for you and me to keep this family together, it'll be understood right here in the privacy of our home, not by running to some kind of specialist every time there's a problem.

Silence. She lowers her head, changes her tone.

(CONTINUED)

217 CONTINUED: (2) 217

BETH
(continuing)
I know you mean well...
(she touches his hand)
I want it to be a nice Christmas.

CALVIN
I do, too. I want them all to be nice.

BETH
We need time together, Calvin. You and I. We have to get away. I don't mean London, but for New Year's. Let's go to Houston. Play some golf, spend some time with my brother and Audrey. I've already talked to Mother about it. Conrad can stay with them and please... don't worry about him. For his sake. Don't indulge him.

She leans forward. Her head on his knee. She looks off as she holds onto him, his hand resting on her head. She looks frightened.

BETH
(continuing)
We need time together, okay?

CALVIN
Okay.

BETH
I love you. Let's give things time.

218 INT. AIRPLANE - IN FLIGHT - FAVOR BETH AND CALVIN - CAROL CONTINUING 218

Beth reading a book, Calvin reflective as he looks out the window. He continues to look out the window. Then he turns and looks toward Beth. She continues to read. He looks about the cabin and sees a couple, the woman scrunched up and asleep into her leg, and other people, some talking, some not, some close together, some not. He looks back out of the window again. Thoughtful. Beth looks at him a brief moment out of the corner of her eye, then back to her book.

END CAROL.

219 EXT. HOUSTON AIRPORT 219

To ESTABLISH. A white Buick sedan is pulling away.

220 INT. WHITE BUICK SEDAN - WARD, AUDREY, CALVIN, BETH 220

Calvin and Beth in the rear, WARD (Beth's brother) and his wife, AUDREY, in front. The car pulling away from the airport.

WARD
(Texas drawl)
Some airport, huh? Ten thousand acres of concrete, when we get home we'll break out the Coors and celebrate the company, beautiful day tomorrow you'll shoot a big seventy-one.

AUDREY
He's been trying to shoot a big seventy-one ever since he moved to Texas, you look good, you two.

WARD
I'll settle for a big eighty-one! How's your short game these days, Cal?

CALVIN
It's been better.

BETH
Ward, where'd you get that drawl?

AUDREY
He got it when he joined the country club.

BETH
It gets worse every year.

WARD
Glad to see you so cheerful, Lizbeth.

AUDREY
How's Connie? Everything okay?

BETH
He's staying at Mother's. Why am I so hungry?

WARD
'Cause you're in Texas. When we get home we'll put steaks on the grill and Audrey'll whip up her famous salad and we'll be in business.

(CONTINUED)

220 CONTINUED: 220

AUDREY
Gosh, you guys, it's so good to see you. Cal looks tired.

CALVIN
Airplane scotch. I'll never get over how flat this place is.

WARD
Yep. It is really flat. Audrey and I've decided we're gonna teach you to love it though.

AUDREY
He wants to get everyone to move down here, get things started over again for you.

WARD
Think about it. Not a bad idea.

221 FAVOR BETH AND CALVIN 221

looking out opposite windows.

222 INT. CALVIN'S CAR - CONRAD (DRIVING), JEANNINE - NIGHT 222

In a less affluent part of town. Silence for awhile, then:

JEANNINE
(suddenly -- a confession)
I'm a horrible bowler.

CONRAD
That's okay.

JEANNINE
Not really. You haven't seen me. You see, I'm a funny bowler.

CONRAD
We don't have to go bowling if you'd rather not. I'm not a bowling nut or anything.
(beat)
How funny are you?

JEANNINE
On a scale of one to ten? About a ten.

CONRAD
That's pretty funny.

(CONTINUED)

222 CONTINUED: 222

JEANNINE
Uh-huh.

CONRAD
Would you rather do something more serious?

JEANNINE.
No. I'll do it. All I'm saying is I hate to go the first time out and do something that makes me look silly. Hey, this is dumb. Let's just do it.

CONRAD
All I could think of was bowling.

JEANNINE
I wanta bowl! I wanta bowl! Okay?

CONRAD
What else could we do? What do you do good? Do you go to the movies good?

JEANNINE
No, no, I'll bowl. Okay? I wanta bowl. Okay.

CONRAD
I promise you won't look silly.

JEANNINE
Guarantee it?

CONRAD
Guarantee it.

223 INT. BOWLING ALLEY - JEANNINE AND CONRAD 223

Jeannine is up and holding the ball. Conrad winces as her ball bounces and lands at her feet. She looks down at it. It doesn't even move. She pushes it with her foot. It drops into the gutter. She turns around and looks at Conrad. He takes their coats and scarves and her arm and they leave.

224 INT. McDONALD'S 224

They are at a table having their Big Macs.

JEANNINE
I thought I was going to break the ball.

(CONTINUED)

224 CONTINUED: 224

CONRAD
You can't break the ball, you can't break anything in a bowling alley. That's what I like about bowling alleys. You can't even break the record.

She smiles at him. They eat their burgers and fries.

JEANNINE
Umm. Burgers and fries. Sometimes I believe in them more than anything in the world.

CONRAD
Really?

JEANNINE
What do you believe in?

CONRAD
Oh... Wallpaper. Miami Beach. Florsheim shoes.

She laughs. They eat.

CONARD
Anyway...

JEANNINE
What?

CONRAD
I don't know. Just 'anyway.' It's a conversation starter.

JEANNINE
Catchy.

CONRAD
I thought it'd get you. I've been working on it all day.
(very serious -- dramatic)
Anyway!

They enjoy each other now. She watches him and looks at the scars on his wrists.

JEANNINE
Did it hurt?

He realizes what she's talking about. He's not ready for that. Finally:

(CONTINUED)

224 CONTINUED: (2) 224

CONRAD
No. I don't think so. I don't remember.

JEANNINE
I'm sorry. Would you rather not talk about it?

CONRAD
I don't know. I've never talked about it. To doctors, but not to anyone else. You're the first one who ever asked.

JEANNINE
Why did you do it?

CONRAD
I don't know. It was like falling into a hole and it keeps getting bigger and bigger and you can't get out. Then all of a sudden it's inside. You're the hole. And you're trapped and it's all over. Something like that.

JEANNINE
What is it that makes hurting ourselves seem like the right thing to do sometimes?

CONRAD
I don't know.

Silence. Then, finally:

JEANNINE
Do you believe people are punished for the things they do?

CONRAD
You mean by God?

JEANNINE
Yes.

CONARD
I don't believe in God.

JEANNINE
Not at all?

CONARD
It isn't a question of degree. Either you do or you don't.

(CONTINUED)

224 CONTINUED: (3) 224

JEANNINE
I believe in God.

CONRAD
So what are you afraid he'll punish you for something?

JEANNINE
I've done a lot of things that I'm ashamed of.

He looks at her.

CONRAD
You mean like... bowling?

She laughs. They both laugh.

225 INT. CALVIN'S CAR - NIGHT 225

Conrad and Jeannine parked in front of her house. His hand is on the seat, but not around her. But during this it is slowly moving a little in that direction. But not with any kind of precision. She looks up at him. He smiles at her. His arm is stretched out now but only on the seat, not touching her shoulder. She is more at ease than he.

JEANNINE
Well... what d'ya think?

CONRAD
Good. Good. It worked out okay. You want to try it again?

JEANNINE
Sure.

CONRAD
You positive?

JEANNINE
Sure.

CONRAD
I'll call you tomorrow, okay?

JEANNINE
Okay.

His hand touches her shoulder. It's subtle, almost invisible, but she moves closer to him. They look at one another. It takes a long time, but finally they kiss. Then hold onto one another.

(CONTINUED)

225 CONTINUED: 225

CONRAD
(as he holds her, a whisper -- serious)
Thank you.

226 INT. GRANDPARENTS' HOUSE - GRANDPARENTS' BEDROOM 226

They are asleep. Suddenly we HEAR a deep, loud, VOCAL SOUND. It RESOUNDS through the house. They both are up and frightened. They are out of bed, the Grandmother leading the way. Grandfather moving slowly behind.

227 INT. CONRAD'S BEDROOM (GRANDPARENTS' HOUSE) 227

His Grandmother at the door. Conrad standing at the mirror. His Grandfather INTO FRAME in b.g.

GRANDMOTHER
Conrad, did you make that noise?

CONRAD
Yes, Grandmother.

GRANDMOTHER
Is something wrong?

CONRAD
No, Grandmother, there's nothing wrong. I'm just fine and do you know what else? It's going to be the best year ever...

228 INT. GRANDPARENTS' KITCHEN - NIGHT 228

Conrad, wearing a pair of cords, making a huge sandwich. He moves with it to the kitchen table, sees a newspaper on the table. He turns the page as he eats the sandwich.

229 CLOSER SHOT - FAVORING THE NEWSPAPER 229

He checks out his horoscope. He starts to turn the page again, but before he does he sees halfway down the page a small headline: "GIRL TAKES OWN LIFE."

230 CLOSER SHOT - FAVORING THE ARTICLE 230

as Conrad reads it and we SEE the words "Carbon monoxide poisoning... 18-year-old Skokie girl... dead in her car early Saturday morning. She had been reported missing the night before by her father, Raymond Aldrich ... Karen Susan Aldrich of 3133 Celeste, Skokie, Illinois... dead on arrival at Skokie General Hospital... hose attached to the car's exhaust pipe was drawn through a rear window..."

231 CLOSE SHOT - CONRAD 231

Stunned. He trembles. He looks at the article again. He looks around as if for help, but there's none there. He looks as if he's going to be sick.

232 INT. CONRAD'S BATHROOM 232

He is at the sink, washing his face with warm water, but moving out into the bedroom, leaving the water running, his hands and face still wet, he is trembling.

233 TIGHT SHOT - CONRAD 233

standing. The growing anxiety. Tightening of his shoulders, fast breathing. Then, remembering:

KAREN'S VOICE
I think what you have to do is believe in yourself. Know who you are. Be a part of something ... this is going to be the best year ever.

234 SHOT 234

A glimmer of blood on a wrist, one cut with a blade, then another slash, then another, the blood streaming out. OVER it, the SOUND of a STORM on the LAKE.

BUCKY'S VOICE
Get it down! Get the goddamn sail down!

235 SHOT - SAILBOAT IN A STORM 235

It is capsizing.

CONRAD'S VOICE
Buck! Bucky!

The mast snaps -- the boat is upturned. We SEE SHOTS of hands reaching to grab for the hull. Faces being sprayed with water and the voices.

BUCK'S VOICE
Kick off your shoes. We screwed up this time, buddy. Dad's gonna haul ass over this.

236 SHOT - BUCK'S FACE 236

smiling.

(CONTINUED)

236 CONTINUED: 236

BUCK
You got any ideas?

CONRAD
It's not so goddamn funny.

BUCK
Hang on, brother. Don't get tired. Promise?

CONRAD
Don't you either. How long do you think it's been.

BUCK
Take care, buddy, everything works out for the best.

CONRAD
Buck... Bucky! Hold on! Where are you? Can you hear me? Buckeeeeeee!

237 EXT. LAKE FOREST STREET - SHOT - CONRAD - NIGHT 237

Running. Looking for something. The VOICE CONTINUE.

CONRAD'S VOICE
Buck! Buck!

238 INT. TELEPHONE BOOTH - CONRAD 238

in tears.

CONRAD
This is Conrad.

BERGER'S VOICE
(awakened)
What's going on?

CONRAD
I need to see you.

BERGER'S VOICE
What time is it?

CONRAD
I don't know.

(CONTINUED)

238 CONTINUED: 238

BERGER'S VOICE
Where are you?

CONRAD
I don't know.

BERGER'S VOICE
(pause; then)
Get to the office somehow. Through the back. I'll prop the door open for you if I get there first.

Berger hangs up..

CONRAD
(terrified, but too late)
Am I going to be all right?

We HEAR the TELEPHONE BUZZING.

239 INT. BERGER'S OFFICE - BERGER 239

More rumpled than ever. Unshaven and his hair swirled from sleep, a leather jacket on, earmuffs. He is fiddling with the thermostat. He hears the DOOR of the outer office OPEN. Berger moves to the door, opens it. We SEE Conrad standing there. Tears in his eyes.

BERGER
Come in, come in, come in.

Conrad does. He moves to a couch, sits. Berger is fiddling with the thermostat again.

BERGER
(continuing; re the thermostat)
You'd think they'd assume there's an emergency now and then.

He gives up and sits down, keeping his coat on. Taking off his earmuffs. Conrad is staring at the floor.

CONRAD
(barely audible)
Thanks.

(CONTINUED)

239 CONTINUED: 239

BERGER
What happened?

CONRAD
(looks up at him; ready to cry)
I need something.

BERGER
Tell me.

CONRAD
I can't!
(begins to sob)
It just keeps coming I can't make it stop.

BERGER
Don't try.

CONRAD
I can't! I can't get through this. It's all hanging over my head.

BERGER
What's hanging over your head?

CONRAD
(sobbing)
I don't know! I need something.

BERGER
What do you need?

CONRAD
I need to, I need to get, get off the hook.

BERGER
What hook?

CONRAD
(suddenly fiercely angry through the tears)
You know what hook!
(MORE)

(CONTINUED)

239 CONTINUED: (2) 239

CONRAD (CONT'D)
(then afraid)
I'm sorry, I'm sorry, I didn't mean to be angry.

BERGER
You were on opposite sides of the boat, you coudn't even see each other. He was a better swimmer than you. He was stronger. He had more endurance. There's no hook.

CONRAD
That's what I don't understand.

BERGER
What do you think you were supposed to have done?

CONRAD
I don't know, something, why'd he let go?

BERGER
He got tired maybe.

CONRAD
Buck never got tired, not before me, he told me not to get tired he told me to hang on and then he let go.

BERGER
Maybe you just wanted to hang on longer than he did, maybe he was always more tired than you were.

CONRAD
That's crazy, he had more to hold on for, that doesn't make sense.

BERGER
How do you know what makes sense for somebody else? The point is it happened.

CONRAD
No, that's not it, that's too simple.

(CONTINUED)

239 CONTINUED: (3) 239

BERGER
You want simple, let me tell you a story. A very simple story about this perfect kid who had a younger brother. A not-so-perfect kid, and all the time they were growing up this not-so-perfect kid tried to model himself after his brother, the perfect kid. It worked, too. After all, they were a lot alike, and the not-so-perfect kid was a very good actor, listen to me! Then, along came this sailing accident, are you hearing me?

CONRAD
Yes.

BERGER
And the impossible happened. The not-so-perfect kid makes it. The other kid, the one he's patterned his whole life after, isn't so lucky. So, where is the sense in that, huh? Where is the justice?

CONRAD
There isn't any.

BERGER
The justice, obviously, is for the not-so-perfect kid to become the other, perfect kid. For everybody. For his parents, for his grandparents, his friends and, most of all, himself. Only, that's one hell of a burden, see? So, finally, he decides he can't carry it. But how to set it down? No way. A problem without a solution. And so, because he can't figure out how to solve the problem, he decides to destroy it.
(pauses, leans forward)
Doesn't any of this make sense to you?

CONRAD
I don't know, nothing makes sense, I'm scared.

(CONTINUED)

239 CONTINUED: (4) 239

BERGER
A very far-out act of self preservation -- Conrad, do you get that? And do you see the truth that it's okay to be just you?

CONRAD
I don't know what that is anymore.

BERGER
Yeah, you do. The guy is trying so hard to get out, and he's never gonna hurt you, believe me. Let him talk, let him loose from that fucking closet, let him tell you what you did that was so bad, listen, you know what he'll tell you? You hung on. That's it. That's your guilt. You can live with that can't you? You hung on.

CONRAD
She hates me for it.

BERGER
Leave her out of it, it's you you got me out of bed for, not her. You! And things are beginning to happen to you, you're coming alive and don't tell me you don't feel it.

CONRAD
Well it doesn't feel good.

BERGER
Well, it is good, because it's you, wonderful, beautiful you, just as good as anyone, believe me, I'm your friend, I love you. It <u>is</u> good. You're alive.

CONRAD
(starts to sob again)
I was beginning to think so.

BERGER
Then what happened, what started all this?

CONRAD
(crying, having trouble talking)
Karen... in the paper. She killed herself.

(CONTINUED)

239 CONTINUED: (5) 239

BERGER
Oh, Jesus.

CONRAD
But she was okay.

BERGER
(gently)
No, she wasn't.

CONRAD
(through the tears)
She said she was okay.

BERGER
She wasn't.

CONRAD
Into everything at school, and happy, doing 'A Thousand Clowns' she told me it was better, that she was better. I believed her. It isn't fair.

BERGER
No. It isn't fair.

CONRAD
Well, what is it, a joke.

And he lowers his head and just bawls. Berger watches him. Conrad looks up as he continues to cry and half laughs and shrugs at his inability to stop the tears.

Berger watches another moment, then moves next to him. He puts his arms around him and embraces him as Conrad continues to cry.

CONRAD
(continuing; through the tears)
I know it's late and you're tired ... But I gotta talk... I gotta talk 'bout her.

BERGER
Okay. We'll talk about her.

CONRAD
And Buck.

BERGER
And Buck.

(CONTINUED)

239 CONTINUED: (6) 239

CONRAD
And everybody.

BERGER
Everybody.

CONRAD
I'm so sad. I'm so scared... and sad...
(suddenly very angry)
And I'm so angry.

BERGER
Everything, you're everything.

CONRAD
(still crying)
I don't know what I would've done if you hadn't been here.

BERGER
You're welcome.

Conrad continues to sob. Berger holding him.

CONRAD
Do you really love me?

BERGER
(holding him)
I love you, my friend. Count on it.

240 VERY TIGHT ON BERGER 240

His compassion.

241 EXT. THE 18TH HOLE - A HOUSTON COUNTRY CLUB 241

Calvin, Beth, Ward, Audrey and two caddies. A cool, clear day. Ward is putting. The others silent as he taps the ball and it's a long shot and it drops into the hole. They all applaud and hooray, etc.

WARD
(strutting)
All the way with Ward McCay.

242 SHOT 242

They are all walking back to the clubhouse.

243 FAVOR CALVIN AND BETH 243

She looks wonderful, he in his yellow trousers, rust shirt, jacket and cap. Audrey and Ward in b.g.

(CONTINUED)

243 CONTINUED: 243

BETH
That fifteenth hole's a beauty, isn't it? Audrey took it nicely, didn't you think?

CALVIN
She's okay, isn't she?

BETH
Sorry you didn't win, but Ward's a little freaky over this game.

CALVIN
Mmmm.

They walk in silence. Then:

BETH
I've been thinking, we should play more golf together. Maybe our next vacation, strictly golf. Pinehurst, or Myrtle Beach, maybe.

CALVIN
Pinehurst would be nice.

BETH
Or South America, they play golf in South America?

CALVIN
Maybe we could get Con interested in golf.

They continue to walk. Then after a few moments:

BETH
(takes his arm)
Reflex action, huh?

CALVIN
What's that?

BETH
Oh, whenever I mention us doing something together... he's there.

CALVIN
I'm sorry. You said vacation. I assumed you meant him too.

BETH
I said together.

(CONTINUED)

243 CONTINUED: (2) 243

She lets go his arm. Silence. They continue to walk.

CALVIN
Look, I'm not trying to do anything but keep --

BETH
There's no point in discussing it, we never agree.

CALVIN
I think there's a point.

BETH
I'm sick of talking. Anyway, he controls you when you're two thousand miles away.

She turns, calls back to Ward and Audrey:

BETH
(continuing)
Can we have a little drink before we go back?

WARD
(in b.g., calling)
'Drink,' yes. 'Little,' no.

They continue to walk. Finally:

CALVIN
He isn't the problem, though, is he?

BETH
Isn't he?

CALVIN
No.

BETH
Isn't that why you go around moping and depressed, just the way you used to. As if it helped, being half-alive, dragging everybody else down with you.

CALVIN
What are you talking about?

BETH
About last year.
(MORE)

(CONTINUED)

243 CONTINUED: (3) 243

BETH (CONT'D)
Last spring, when you couldn't answer the phone, couldn't open your mail without wondering if it would be the hospital with more bad news.

CALVIN
Why wouldn't I be depressed?

BETH
And blaming me for the whole thing.

CALVIN
Hey, come on.

BETH
Well, let me tell you something, he made it as sickening as he could and it's hard to forgive him for it. He wanted to kill me, too, you know, telling me, 'Look, look what you made me do!'

Her voice has gotten louder and Audrey and Ward are becoming aware of it.

BETH
(continuing)
I know how people try to manipulate people, Calvin.

CALVIN
Can't you see anything except in terms of how it affects you?

BETH
What does he want me to do? Throw my arms around him when he passes a chemistry exam? I can't do it. I can't respond when someone says 'Here, I just did this great thing, so love me for it!' I can't. It's not in me, am I supposed to be dishonest?

CALVIN
I don't think he wants that. He just wants to know that you don't hate him.

Beth stops, they are close to the clubhouse. Audrey and Ward not far behind now, within hearing distance.

(CONTINUED)

243 CONTINUED: (4) 243

BETH
(turning on Calvin)
Where did you get that? Is that what he told you up in his room? How could I hate him. Mothers don't hate their sons. I don't hate him. You see how you accept his feelings without question. But you can't do the same for me, can you?

Ward and Audrey are up to them now and Beth sees them but it's as if there's no one there but Calvin.

BETH
(continuing)
I don't know what you want from me anymore, Calvin. I don't know what anybody wants from me.

WARD
Honey, nobody wants anything from you. We all just want Cal and Con and everybody, we all just want you to be happy.

BETH
Happy? Ward, you give us all the definition, will you? But first you'd better check on your kids every day to make sure they're good and safe, that nobody's fallen off a horse, or gotten hit by a car, or drowned in that swimming pool you're so proud of!

AUDREY
Beth!

BETH
And then you come and tell me how to be happy. No, I can't see anything except in terms of how it affects me and neither can you, neither does anybody only maybe I'm more honest than the rest of you, maybe I'm more willing to recognize that I do it.

Silence. She stands her ground then turns toward the clubhouse and they all walk slowly together.

244 INT. PLANE 244

as Beth and Calvin fly home.

245 INT. COUNTRY CLUB - BALLROOM - CLOSE SHOT OF CAL AND BETH DANCING - NIGHT 245

Beth looks as vibrant as ever. She and Cal dance close together. Playing the role. Other couples dance by, stopping briefly to chap before moving on.

BETH
Barney, hello... I thought you were holding up these days; hello, Ellie... Thursday afternoon for Kiki, right?

ELLIE
Phyllis is, I'm going to Chicago.

BETH
(to someone else)
Beverley, you did that so nicely, your speech on Tuesday, we'll get those guys, you'll see, with threats like that.

During this, Beverley's husband has put his arm around Beth's waist and his fingers begin to "innocently," gently squeeze her waistline.

BETH
If you see McCutchson in Chicago, tell him he promised to speak in March.
(to a man with his hand on her)
Eat your greens, Freddie.

She pulls his hand away and she and Cal start to dance again.

246 INT. BLUE CUTLASS - BETH AND CAL DRIVING HOME - NIGHT 246

They sit in silence.

247 INT. JARRETT HOUSE - STAIRWAY OR HALL - CLOSE ON CONRAD - NIGHT 247

248 INT. KITCHEN - HIS POV - NIGHT 248

Cal is looking in refrigerator and Beth is flipping through a pile of mail on the counter. They still have their evening clothes on. Suddenly Cal looks up.

249 KITCHEN - WIDE ANGLE 249

Conrad is at the entrance to the room now.

CALVIN
You got home early.

CONRAD
I'm tired. It was sort of a rough week.

CALVIN
What happened? Your grandmother give you a hard time while we were gone?

CONRAD
No. Nothing like that. She was fine. I'm just... I'm glad you're back, that's all.

And Conrad goes to Beth without any hesitation. He bends his head, puts an arm around her in a quiet, clumsy embrace. He kisses her.

CONRAD
(continuing)
G'night.

His voice is thick. He exits swiftly, his face turned away. He does not look back.

Beth has not moved. She is staring off into space. Calvin watches Conrad go, then looks toward Beth. She continues to look coldly off at nothing.

250 INT. MASTER BEDROOM 250

Beth in bed. She opens her eyes and looks to see that Calvin is not there. She is disturbed. Lies there. Gets up, finally, moves to the doorway, looks down corridor. No sign of him nor of light from Conrad's room.

251 INT. DINING ROOM - ANGLE ON CALVIN - NIGHT 251

in silhouette. His head bent.

252 CLOSER SHOT - CALVIN 252

crying.

253 ANGLE ON BETH 253

in her robe standing in the hallway outside the dining room. She watches him for a moment. Then, quietly:

BETH
Calvin?

254 WIDER ANGLE 254

Calvin remains still. Beth moves in a few steps. She is next to a baker's rack with cigarettes. She takes one. Lights it. With a lighter that works the first time. Surprisingly she takes a deep drag.

BETH
Why are you crying?

He continues to cry. She lets out the smoke. Looks around the room. Looks at his feet, in his untied tennis shoes.

BETH
(continuing)
May I get you something?

CALVIN
I feel so...

He shrugs.

BETH
Well, tell me.

CALVIN
(soft; inaudible)
I don't...

He has said something but we can't make out the words.

BETH
(leaning in)
What did you say?

He continues to cry for a long time.

BETH
(continuing)
Calvin, what did you say?

(CONTINUED)

254 CONTINUED: 254

Calvin's tears ease and he raises his head and looks at her. Studies her.

CALVIN
Oh, you are beautiful... and you are unpredictable... but you're so cautious... determined. But do you know something, Beth? You're not strong... and I don't know if you're really giving... Tell me something. Do you love me? Do you really love me?

BETH
You're drinking.

CALVIN
We'd've been all right if there hadn't been any mess... but you can't handle mess... you need the easy, tidy way. I don't know. Maybe you don't love anybody. It was so much Buck. And when Buck died I think you buried all your love with Buck, and I don't understand that, I just don't know, maybe you didn't even love Buck. Maybe it was only you, maybe it was finally the best of you you buried. But whatever it's all about, I don't know who you are... and I don't know what we've been playing... So I'm crying...
(starts to cry again)
Because I don't love you anymore, and I don't know what I'll do without that.

Beth stares at him as he buries his head and sobs. She is for a brief moment very afraid and that moment touches us, but she recovers quickly and straightens. She looks at the table next to her, at the ashtray and she stubs out the cigarette. She looks at the ugliness of the cigarette for a moment. Then she turns and moves toward the steps. Starts up.

255 INT. UPSTAIRS CORRIDOR 255

Beth moving toward the bedroom. Conrad's door is open, *Conrad stands there.*

(CONTINUED)

255 CONTINUED: 255

CONRAD
What's going on?

Beth stares at Conrad. An anger begins to rise in her and for a moment she looks as if she's going to hit Conrad, but she controls herself.

BETH
(a whisper)
Your father's crying.

CONRAD
Why?

BETH
Ask him. He'll tell you.

She moves to her door, then stops and turns to Conrad.

BETH
(continuing)
I'm going away today, this afternoon I'm going back to Houston to spend some more time with Audrey and your uncle Ward.

CONRAD
When will you be back?

BETH
(hesitates, then)
I don't know.

CONRAD
Why? What's happened?

She stares at him a moment, then enters her room. Closes the door. Conrad, in his jeans, moves down the corridor to the stairs.

256 INT. MASTER BEDROOM - BETH 256

She is terrified. Stone still in the middle of the room. She looks at the table with the family photographs, the family memorabilia. She looks at everything around her. She can't find safety in it now and she looks for something safe. She starts to cry.

257 INT. DOWNSTAIRS HALLWAY 257

Conrad INTO FRAME, PAN WITH him as he moves to living room.

(CONTINUED)

257 CONTINUED: 257

Looks for his father, not there. He moves to the dining room and sees Calvin sitting in the chair by the wall. It's about dawn now. Conrad looks at his father. His father doesn't see him and he starts to cry again. Conrad remains silent as he walks into the dining room. He sits across the room from his father and watches him as his father continues to cry. Then he gets up and moves to Calvin who looks up into Conrad's eyes. A moment between them then, just as Berger had done with Conrad. Conrad reaches out and embraces his father.

We HOLD on them a moment.

258 EXT. HOUSE - DAY (MORNING) 258

The pickup truck moves slowly down the street. The man standing in the back tossing morning papers onto the driveways. It reaches the Jarretts' and the paper spins along the blacktop. The truck continues, papers being distributed, as we begin to hear the choir singing the hymn:

CHORUS
Land of our birth, we pledge to
Thee
Our lives and toil in the years to
be.
When we are grown and take our place
As men and women with our race
Father in Heaven who lovest all,
Oh help Thy children when they call
That they may build from age to age
An un-de-fi-led her-i-tage.

The truck disappears and we HOLD on the house.

FADE OUT.

THE END